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漫画人

MANGAJIN

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

No. 15

Japan Edition
定価1030円
（本体1000円）

Tune in to:

What's HOT on Japanese TV

漫画人
MANGAJIN

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Issue No. 15
published Mar. 1992

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons"), and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese — *magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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Editor's Note

We have already received several hundred completed questionnaires in our 1992 subscriber survey. They're still coming in strong so we haven't tabulated the results yet, but from what we've seen so far, most of the respondents are just as interested in the pop culture side of MANGAJIN as they are in the language learning side. Actually we were kind of hoping that might be the case since it fits in with our plans to expand the contents.

Don't worry, we aren't going to decrease the amount of manga or language learning content. Our plans are to increase the other content — the feature stories and general interest material. We'll also include some of the results of the survey in a future issue.

Politicians all over the world have been shooting off their mouths and pulling typical politician stunts during the past few weeks. Providing a rather coincidental counterpoint to these events is our feature manga for the next issue. It's from the popular series *Oishinbo*, and it tells the story of an American who is studying to become a sushi chef. He winds up in a showdown with a Japanese chef, and . . . well, we can't tell you what happens, but we feel that it reveals something about popular Japanese attitudes toward Americans.

Also in that issue is a feature story about menus from cheap Japanese restaurants. This should be of practical value to those planning a trip to Japan, and will probably bring back memories to anyone who has tried to eat cheap in the Big *Mikan*.

Vaughan P. Simmons

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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

Suggestions for the Far Side

Regarding "The Far Side," my first thought would be to translate it as "*Tonde mo Nai!*" but if you want a literal translation, the closest I can come would be "*Tōi Tokoro Kara.*"
ROBERT J. TERRY
Long Beach, CA

How about 変な向こう辺 ("*Hen-na Mukō Hen*") as a translation for "The Far Side"?
JAMES H. COLE
New York City

Word on the Word-Tank

Recently a friend showed me his latest LCD gadget, purchased while visiting in Japan, called *Word Tank*. Produced by Canon, this mini transcriber (*Word Tank Intelligent Dictionary 10-7100*) is pocket-sized and contains a memory disk. I'm eager to purchase one for myself, but I just can't find it anywhere . Do you know where I can buy one, or who I can contact who would know where I can find one?
CASS MONSEN
San Francisco, CA

People have been asking us about the Word Tank since issue No. 8. We have finally located a US source, and they have even helped bring you this issue of MANGAJIN by taking out an ad (page 76). Let's show our support for MANGAJIN advertisers, and convince GITCO to take out a 1/4 page ad in the next issue. – *Ed.*

Kanji Book Controversy

I have to take issue with the books which you are offering readers. From my own experience, I would say that *A Guide to Reading and Writing Japanese* (at $14.00) is the second-worst kanji reference book available. A much better service to readers would be to recommend Hadamitsky and Spahn's *Kanji and Kana* (their little old hardcover black one, not their big new paperback yellow and blue one).

Kanji and Kana is only five dollars more than the one you are offering, but is fifty times better. Also, it is ideal for beginners, contains beautiful and absolutely complete stroke order diagrams, serves as an introduction to Nelson's radical system, cross references all characters in compounds, and contains 60 pages of information about Japanese in front.
STEVE MADSEN
San Carlos, CA

In our very first issue, Karen Sandness did a comparison of ***A Guide to Reading & Writing Japanese*** *and* ***Kanji & Kana****. Here's the final paragraph.*

> "All in all, *Kanji & Kana* is far more comprehensive and up-to-date than *AGTR&WJ*. The introductory material is excellent, there are stroke order numbers and examples for 1,945 kanji, and the book can serve as a beginner's character dictionary. The main advantage of *AGTR&WJ* is that the first 881 characters (and kana) are written out stroke by stroke, and real beginners may find this approach less confusing. Eventually, however, the student would be wise to "graduate" to *Kanji & Kana* for a more sophisticated and complete view of the Japanese writing system."

When I first started learning Japanese, ***A Guide to Reading & Writing Japanese*** *was my bible. I still have my well-worn copy, and I guess I am predisposed to it. I do believe that the way* ***AGTR&WJ*** *shows stroke order is a significant advantage, but it's true that there is a lot of good information in* ***Kanji & Kana****. So, the only solution was to offer them both. We have now added* ***Kanji & Kana*** *to our MANGAJIN • Mono* *(see page 78).* – *Ed.*

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.

The setting was a speech in front of a PTA group. The speaker wanted to say that the grass at home was a different color from the grass of Japan. Instead of *kusa* ("grass"), the word that came out was *kuso*, or, politely put, "excrement." The most amusing part was that the mothers only nodded their heads and muttered "*Ah, sō desu ka?*"
JOSEPH TOMEI
Sendai, Japan

While visiting my Canadian friend at his house shared by Japanese and foreigners near Tokyo, the telephone rang. The call was in Japanese, which John had only just begun to study, and no Japanese were at home that day, so he wanted to get the caller to try again later. Having learned about the *-nai* negative form of verbs, and knowing *iru* as "to be," John didn't pass the call to me, but stated clearly into the phone, *"Nihonjin wa iranai."* It was a few minutes before I could recover my breath and explain that he had just informed the caller that "We don't need (any) Japanese people."
MICHI MATHIAS
Tokyo, Japan

BRAND NEWS

a selection of CREATIVE PRODUCT NAMES

Some of the most creative uses of the Japanese language are found in product names — but you'd better watch out for puns.

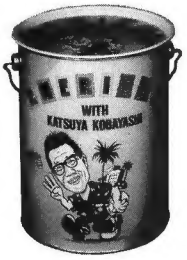
一升のお願ひ
Isshō no Onegai

Giving chocolate on Valentine's Day is one of those Western customs that has taken root in Japan and developed its own uniquely Japanese characteristics. First, it's usually the female, not the male, who gives the chocolate. Second, much of the chocolate that changes hands is referred to as *giri-choko* (義理チョコ, "obligation chocolate"), given to bosses, co-workers, family members, etc., to avoid any bruised egos. For those truly sincere gifts of chocolate, however, there is a product called *Isshō no Onegai.* This name sounds like the idiomatic expression,

一生	の	お願い
isshō	*no*	*o-negai*
a lifetime ('s)		request

Written this way, *Isshō no o-negai* refers to a very important request/favor. It's something like "I'll never ask you another favor in my life, but just this once . . .."

The makers of this chocolate punningly substituted the kanji 一升 (*isshō,* "one *shō,*" an old unit of measure equal to 1.8 liters, the standard size for *sake* bottles) for 一生, and made the chocolate in the shape of a *sake* bottle. Writing the final *i* in *o-negai* with the hiragana ひ (now read *hi*) gives an old-fashioned touch.



アメリ缶
Ameri-Can

Not exactly a new product, this self-study series, featuring radio/TV personality Kobayashi Katsuya has actually been around for years, and is one of the most successful of the myriad of English language products in Japan. The materials, consisting of tapes, cards, and text, are packed in a can, and the name is written with a combination of katakana (アメリ *ameri*), and kanji (缶 *kan*, meaning "can"). The price, ¥18,500, is moderate compared to some of the other products for this market, but new variations of *Ameri-Can* are released on a regular basis.

Wapita ワピタ

With *Wapita* software and pre-cut label sheets, you can use your word processor (ワープロ, *wāpuro*) to print labels that come out "just right" (ピタリ, *pitari*). *Wāpuro* is short for *wādo purosessā*, or "word processor" in katakana.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 49543, Atlanta, GA 30359

Black & White Issues (I)

by
Frederik L. Schodt

When foreigners look at manga for the first time, and see characters with huge saucer eyes, lanky legs, and what appears to be "blonde" hair, they often want to know why there are so many "Caucasian" people running around in the stories. When told that most of these characters are not "Caucasians," but "Japanese," they are flabbergasted.

Comics are drawings, not photographs, and as such they reflect a subjective, rather than an objective, view of reality. And this subjective view of reality is particularly apparent in depictions of self, for each culture tends to see itself in a unique, often idealized fashion. Just as American and European comics do not depict people objectively (how many people really look like Superman?), neither do manga. Japanese people, however, may be a little more flexible than others in their self-perception.

Prior to the Meiji Period, Japanese artists usually drew themselves with small eyes and mouths, and variable proportions; "Europeans" were drawn as huge hairy freaks with enormous schnozzles. With the introduction of Western art and esthetics after the arrival of Commodore Perry, however, the Japanese ideal began to shift toward the classic Greek model, and what Japanese artists call the "eight head physique," which dictates that a human's height should be equivalent to eight lengths of the head. Faces also started to change. In popular prewar romance magazines for young women, illustrations by Nakahara Jun'ichi, for example, showed heroines with large, dreamy eyes, in a style directly imported from the West.

Defeat in World War II caused a national loss of confidence that clearly extended to self-image. Western ideals of beauty were accepted, and sought after, often to a ludicrous degree. And nowhere was this tendency more pronounced than in manga.

Early comics of the postwar period were heavily influenced by Tezuka Osamu's style of cartooning, which was in turn derived from US animation. Tezuka drew large eyes, and when he began drawing for girls' romance comics, he further exaggerated this tendency. Tezuka, and the other men and later women artists who followed him, found that a "Caucasian" look, with dewy, saucer-shaped eyes, was extremely popular among young readers, and that the bigger the eyes, the easier it was to depict emotions. Eventually, depicting Japanese people with a "Caucasian" look and large eyes became an established convention; readers internalized the images, and demanded them.

Since most Japanese comics are monochrome, and drawn in black and white, it has long been common to differentiate between Japanese characters by shading the hair of some, and not of others. To foreigners, this has the effect of making some

(continued on page 74)

© Ryūgō Taeko / *Ashita no Asa-gohan*

Her name is Yūko and she is Japanese. She works in an advertising agency, and we can certainly assume that she has not bleached her hair. In this scene, she has just run into an old boyfriend.

Both of these characters are Japanese OLs (female office workers, or "Office Ladies"). Because of the simplified style of drawing in this series, hair color is one of the few ways to distinguish between the characters.

© Akizuki Risu / *OL Shinkaron*

MAD AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he also has an office in the US, and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

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1

「まいど～ 米国屋 です。
Maido~ Beikoku-ya desu
every time Beikoku-ya is
"Thanks for your patronage. This is The America Shop.

- *maido* ("every time") is short for *maido arigatō gozaimasu* (lit. "thank you every time"), a phrase used by shopkeepers to greet/thank customers both coming and going.
- *Beikoku*, written with the kanji for "rice" and "country," is the Sino-Japanese (all kanji) name for the United States. The suffix *-ya* indicates a shop/trade (or the person of the shop/trade), so *Beikoku-ya* is like saying "The America Shop," but the visual similarity to 米屋 (*kome-ya* "rice shop") gives an excuse to dress Bush up like a *kome-ya* (the same word is used to refer to the person who runs the shop) and poke a little fun at America's attempts to sell rice to Japan.

ササニシキ より 強い コニシキ、出ました」
Sasanishiki yori tsuyoi Konishiki demashita
(name) more than is strong (name) came out
Konishiki, stronger than Sasanishiki, is now on sale."

- *Sasanishiki* is the name of a very popular premium brand of rice.
- Konishiki, written "small brocade," is the name of the highest ranking American sumo wrestler at present, usually weighing in at about 550 pounds.The rhyme with *Sasanishiki* and the image of strength (*tsuyoi*) he carries make Konishiki an appropriate namesake and "mascot" for *Beikoku-ya*. But we should note that Konishiki's strength in the ring is of the brute force, push-and-shove variety rather than that of the agile technician — a distinction that is re-emphasized in the next block
- a real rice ad would say something like *Sasanishiki yori oishii*, but the reason for choosing *tsuyoi* becomes clear in the next block of copy.

2

米 の 横綱 候補 「コニシキ」 が 新登場。
Kome no yokozuna kōho "Konishiki" ga shin-tōjō
rice (of) grand champion candidate (name) (subj) newly appeared
"Konishiki," candidate for the grand champion of rice, has just appeared.

- *Yokozuna* ("grand champion") is the highest rank a sumo wrestler can attain. As an *Ōzeki* ("champion"), the next highest rank, Konishiki is a *yokozuna* candidate — another reason he's a good mascot for a rice that compares itself with *Sasanishiki*, which many would consider an established grand champion of rice.

粘り と 腰の強さ は ありません が、味 すっかり 日本人好み です。
Nebari to koshi no tsuyosa wa arimasen ga aji sukkari Nihonjin-gonomi desu
stickiness and resilience as-for not have but flavor completely Japanese preference is
It lacks stickiness and resilience, but its flavor completely suits Japanese taste.

- in talking about rice, *nebari* ("stickiness/glutinousness") and *koshi no tsuyosa* ("resilience") are important characteristics. *Aji* ("flavor") is also important, of course, but this pitch stresses one strength to make up for one deficiency. Properly speaking, *aji* should be followed by the particle *wa* to establish it as the topic of the sentence.
- in sumo, *nebari* is "tenacity," the ability to resist and recover from repeated attacks, while *koshi no tsuyosa* (literally "strength of the waist") refers to the flexibility and strength from knees to lower back that provide the "depth" of a wrestler's strength. Most foreign wrestlers to date have had advantages of size, but proved to be vulnerable to upsets from lack of *nebari* and *koshi no tsuyosa*.

おとなしく 売り込んでいる うちに 買わないと、
Otonashiku urikonde-iru uchi ni kawanai to
gently giving sales pitch while if don't buy
If you don't buy while the sales pitch remains gentle
強力な 張り手 の ひとつ も 出る、 そんな 情勢 の 今日 この頃、
kyōryoku-na harite no hitotsu mo deru sonna jōsei no kyō konogoro
powerful slap to face (of) one even come out that kind of situation (of) today recent times
there could even be a powerful slap to your face, such are the times we live in today,
ぜひ この 米 を ご試食 下さい。
zehi kono kome o go-shishoku kudasai
by all means this rice (obj) (hon)-test eating (please)
so by all means, please give this rice a taste.

- though a great deal of other slapping goes on in sumo, *harite* is specifically a slap to the face.
- *kyō konogoro*, which combines "today" and "recently/recent times," can simply mean "these/recent days" or it can mean "this age/era/these times."
- *shishoku* combines the kanji for "test/trial" and "eat" → "try eating" → "taste"

(continued next page)

(continued from previous page)

3

ただ今
Tada ima
Right now

新春　キャンペーン　実施中！
Shinshun　*kyanpēn*　*jisshi-chū!*
new/early-spring　campaign　in operation
New Year's Promotion in Progress!

200kg　以上　お求め　の　方　に，もれなく
Nihyakkiro　*ijō*　*o-motome*　*no*　*kata*　*ni,*　*morenaku*
200 kg　more than　(hon.)-purchase　(of)　persons　to　without exception
To every customer purchasing more than 200 kilograms

「塩味・　ちゃんこ　ふりかけ」　プレゼント!!
Shio-aji,　*chanko*　*furikake*　*purezento!!*
salt-flavor　sumo stew　sprinkle　present
(we are) presenting salted and chanko-flavored rice toppings!!

- the combination *nihyaku* (200) plus *kiro* (short for *kiroguramu*, "kg.") becomes *nihyakkiro*.
- On the old lunar calendar, the first day of the new year was considered the beginning of spring, so *shinshun* ("new spring") is a common way to refer to New Year's events.
- *furikake* are dry toppings that can be shaken/sprinkled on rice, and they come in many flavors. The flavors here are selected for their connections with sumo: anyone who has seen sumo knows how much salt gets "sprinkled" around, and *chanko* is the special stew wrestlers eat to fatten up on. The term *shio-aji* is also used on food packaging something like "salted" is used on chips, nuts, etc., in English.
- *morenaku . . . purezento (suru)*, literally "to present without exception . . . ," is like saying "Free with every purchase!"

4

ホワイトハウスの
Howaito Hausu no
white　house　('s)
The White House's

ホワイト　ライス
howaito　*raisu*
white　rice
White Rice

ブッシュ米国屋
Busshu　Beikoku-ya
Bush('s) America Shop

漫

FOR BEGINNING AND INTERMEDIATE LEARNERS

Monthly

The Nihongo Journal

The Nihongo Journal is a learning magazine designed to help its readers acquire a readily useful, lifelike command of Japanese. For starters, you'll find lessons that take you into a variety of language subjects, such as everyday office Japanese. Elesewhere, "This month's feature" strikes off each time on a fresh new angle in order to bring out key facets of cultural life in Japan as well as presenting information key to your life. Then, too, for those interested in Japanese corporate job-hunting, NJ's "information columns" provide an assorted range of work opportunity info.
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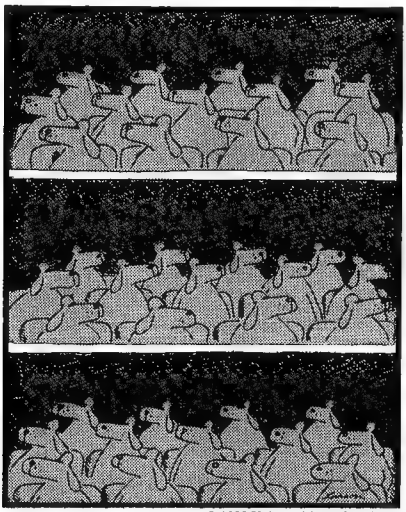
THE FAR SIDE by Gary Larson

ザ • ファー • サイド　　ゲリー • ラースン

Our feature story tells you what's hot on Japanese TV. Here's what's packing them in at canine theaters.



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At the popular dog film, "Man Throwing Sticks"

犬界の人気映画「棒きれを投げる人」上映中

犬界	の	人気	映画	「棒きれ	を	投げる	人」	上映	中
inukai	*no*	*ninki*	*eiga*	*"bōkire*	*o*	*nageru*	*hito"*	*jōei*	*chū*
dog world	('s)	popular	movie	stick	(obj.)	throw	person	screening	during

- *inu* means "dog," and *-kai* can be added to almost anything to mean "the world of" — e.g., *mangakai* = "the world of manga/the manga world" — so *inukai* means "the dog world/among dogs." Although it's certainly understandable in the context of this cartoon, *inukai* is not a "standard" word. This combination of kanji could also be read *kenkai,* but *inukai* would be more understandable verbally.
- *bōkire* = "stick," from *bō* ("stick") and the suffix *-kire* ("fragment").
- *bōkire o nageru* is a complete thought/sentence ("throw a stick/sticks") modifying *hito* ("person/man").
- *jōei* = "showing (of a movie)" and the suffix *-chu* means "during/in progress," so *jōei-chū* means "being shown." For a more literal "at," the Japanese caption could end with *nite* instead of *jōei-chū,* but this doesn't seem as natural.

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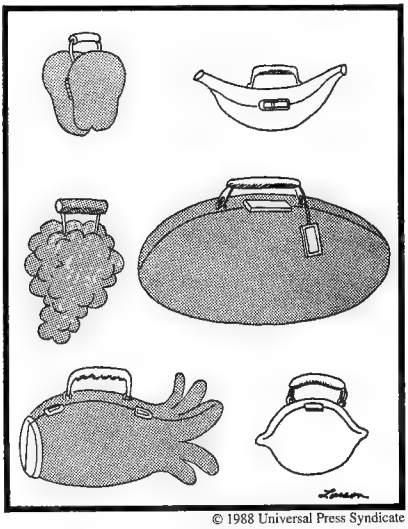
Fruitcases

フルーツケース
Furūtsu-kēsu

- since the English words "suitcase" (スーツケース *sūtsukēsu*), and "fruit" (フルーツ *furūtsu*) are both used in Japanese, this word-play comes across in Japanese too.



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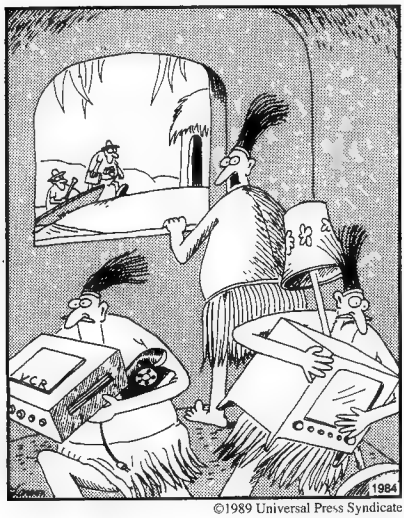

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"Anthropologists! Anthropologists!"

人類学者だぞ! 人類学者!

人類学者	だ	ぞ!	人類学者!
Jinrui gakusha	*da*	*zo*	*Jinrui gakusha*
anthropologist(s)	it is	(emph.)	anthropologist(s)

- *jinrui* combines the kanji for "person/people" and "kind/class/variety" to make a word meaning "humanity/the human race."
- *gakusha* is literally "person who studies" → "scholar," so *jinrui gakusha* is someone who studies the human race, or an anthropologist.
- we also considered rendering this in Japanese as

人類学者	が	きた	ぞ!
Jinrui gakusha	*ga*	*kita*	*zo*
anthropologist(s)	(subj.)	came	(emph.)

but the more literal translation above is certainly understandable, and does not sound strange in Japanese.

漫

What's HOT on Japanese TV

by **Mark Schilling**

Cartoons, but not like "The Simpsons"; drama, but not like "Dallas"; sports, but not like football

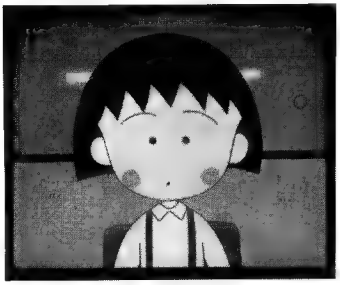
By their own admission Japanese are *terebi ningen* テレビ人間, a people glued to the tube. Despite a workaholic reputation, the average Japanese spends nearly four hours a day planted in front of the set.

And what is that average Japanese person watching? In Tokyo, he or she would probably be tuned into a program on the five commercial networks or the two channels — one general, one educational — operated by public broadcaster NHK. Cable and satellite channels exist, but their share of the viewing audience is still small — one percent of the total.

Also, the program would probably be Japanese. Although Japanese love foreign movies on TV — every network has its own weekly *yōga gekijō* 洋画劇場 (foreign film theater) — they rarely take to foreign shows. "Dallas" flopped spectacularly in Japan in the early '80s — the only major TV market in the world where the series failed to hit. "Cosby" lasted all of one season. "Teenage Mutant Ninja Turtles" disappeared down the sewer after a few weeks on NHK's Satellite Two channel. And despite a determined marketing campaign by a local TV distributor, "The Simpsons" never made it to the air.

Instead, viewers are likely to be tuned in to "*Chibi Maruko-chan*" ("Little Miss Maruko"). Set in the Japan of the early '70s, this animated series relates the adventures of the title character — a sweetly obnoxious third-grade girl who might be Bart Simpson's Japanese cousin. Last year "*Chibi*

TV Superstar, *Chibi Maruko-chan*



Maruko-chan" soared to the top of the ratings, scoring as high as 39.9 — a record for an animated program. The show also produced a hit theme song that sold two million copies and won an award for Record of the Year. By the end of January, "*Chibi Maruko-chan*" had subsided to 34.4 in the Tokyo area, still good enough for third place.

The top show that month, however, was "*Ōzumō Hatsubasho Senshūraku,*" NHK's broadcast of the final day (*senshūraku* 千秋楽) of the year's first professional sumō tournament (*ōzumō hatsubasho* 大相撲初場所). The rating, a spectacular 39.5 in Tokyo, was no fluke: in the past year sumō has emerged as Japan's most popular spectator sport, outclassing even the perennial favorite, baseball.

Two main reasons are the Hanada brothers, who are on their way to becoming the top sumō stars of the '90s. Sons of a popular former *ōzeki* 大関 (champion) and nephews of a former *yokozuna* 横綱 (grand champion), Takahanada and Wakahanada are sumō royalty who have earned their crowns with a rapid ascent up the sport's tough ranking ladder.

In January the younger of the two, 19-year-old Takahanada, won his first top division tournament — the youngest wrestler ever to accomplish that feat. When he stepped up to receive his trophy from his uncle, who was serving his last tournament as head of the Japan Sumō Association (*Nihon Sumō Kyōkai*), TVs in every *rāmen* and *yakitori* joint in the country were tuned in.

A scene from *Kimi no Na wa* ("What's Your Name?")

The second-ranked show that week was "*Kimi no Na wa*" ("What's Your Name"). The story of a poor girl who struggles to be reunited with the boy she met during a Tokyo air raid, "*Kimi no Na wa*" first ran on NHK radio for two years, beginning in April 1952, and became a major hit. The show was the basis for a film starring Sada Keiji and Kishi Keiko that topped the box office chart in 1953.

"*Kimi no Na wa*" is also the latest NHK series to fill the

Tokyo's Top Ten

for the week of Jan. 20 - 26, 1992

	Rating	Program	Network-Day-Time			Type of program
1	39.5	*Ōzumō Hatsubasho Senshūraku*	NHK	Sun	3:05 PM	sumō tournament - final day
2	35.5	*Kimi no Na wa*	NHK	Sat	8:15 AM	drama set in WWII
3	34.4	*Ōzumō Hatsubasho 13-nichime*	NHK	Fri	5:03 PM	sumō tournament - day 13
3	34.4	*Chibi Maruko-chan*	Fuji	Sun	6:00 PM	cartoon
4	31.8	*Shichiji no Nyūsu/Tenki Yohō*	NHK	Sun	7:00 PM	news & weather report
5	31.1	*Sazae-san*	Fuji	Sun	6:30 PM	cartoon
6	30.2	*Nobunaga*	NHK	Sun	8:00 PM	samurai drama
7	29.5	*Nyūsu/Tenki Yohō*	NHK	Sun	8:45 PM	news & weather report
8	28.4	*'92 Ōsaka Kokusai Joshi Marason*	Fuji	Sun	12:00 PM	international women's marathon
9	27.3	*NHK Sandē Supōtsu*	NHK	Sun	10:05 PM	sports highlights from the week
10	24.7	*NHK Mōningu Waido*	NHK	Sat	7:00 AM	morning news/variety show
10	24.7	*Kuizu Sekai wa SHOW by Shobai*	NTV	Wed	8:00 PM	celebrity game show

8:15 to 8:30 AM time slot, six days a week. Scheduled for half- to one-year runs, these series are known as *tokei gawari* 時計がわり (literally, "in place of a clock"), for the little digital clock that clicks off the seconds in the corner of the screen. The clock, which the nation's *sarariiman* ("salarymen") and *OL* ("office ladies") use to time their morning dash for the train, is an important reason why almost any series in this slot garners high ratings.

Some, however, do better than others: "*Oshin*," a 1983 series about a young girl who succeeds in business against great odds, became the highest-rated *tokei gawari* ever, scoring in the 60s. It also became a national phenomenon, discussed endlessly on talk shows and in weekly magazines. The show's influence even extended to sumō: a wrestler who became grand champion after a long struggle with diabetes was dubbed the *Oshin yokozuna* ("*Oshin* grand champion"). By that measure, "*Kimi no Na wa*" has had but indifferent success.

Another NHK hit for January was "*Nobunaga*." This historical drama portrays a year in the life of Oda Nobunaga, a 16th-century warlord who encouraged the spread of commerce and Christianity — and dealt ruthlessly with his enemies. It is the 30th NHK *taiga dorama* 大河ドラマ (literally, "big river drama") — lavishly produced yearlong series that usually center on a famous historical figure. Appearing in the 8:00 to 8:45 Sunday night time slot, *taiga dorama* have become a Japanese viewing habit.

A scene from "*Nobunaga*"

But they can flop: one such failure focused on the struggles of *nikkeijin* 日系人 (Japanese-Americans) during World War II. The sight of Japanese actors trying to impersonate *nisei* 二世 (second-generation Japanese-Americans) and speak "native" English strained the credulity of even normally tolerant Japanese viewers. Also, the series' examination of the wrongs perpetrated against *nikkeijin* in the

Who's Who In the Networks

NHK *(Nihon Hōsō Kyōkai* 日本放送協会*):* Japan's public broadcaster, NHK (the name means "Japan Broadcasting Association") dominates the Japanese broadcasting scene. Although NHK's budget is approved by the Diet, it is independent of direct government control. Its four TV channels — two terrestrial and two satellite — are supported almost entirely by receivers' fees collected from Japan's 33 million TV households. With 15,000 employees and an annual budget of nearly ¥350 billion ($2.75 billion), NHK dwarfs the commercial networks.

Although it does have some hit programs, NHK's general channel — the one most Japanese watch — trails its three largest commercial rivals in overall ratings. But even NHK haters, of whom there are not a few, regularly pay their ¥1,320 ($10.39) monthly fee to NHK's small army of door-to-door collectors.

Minkan Hōsō **民間放送 (Private Broadcasters):** Of Japan's five commercial networks, four are backed by major newspaper groups. This has led to some interesting synergies. Nippon Television Network (NTV), whose largest shareholder is the *Yomiuri Shimbun* newspaper group, broadcasts the games of the Yomiuri Giants, Japan's most popular baseball team and the property of — you guessed it — the *Yomiuri Shimbun*.

Although the networks pride themselves on their individual strengths — sports (NTV), drama (TBS), entertainment (Fuji TV) or news (TV Asahi), they have been copying each other with growing abandon in an attempt to appeal to ever more fickle audiences. Last year the hot genre was *torendi dorama* トレンディドラマ ("trendy drama"), light-comic love stories about young urbanites. Scheduled for three-month runs in prime time, *torendi dorama* appealed mainly to young women, but some made a hit with mainstream audiences. One was "*Hyakuikkaime No Poropōzu*" ("The 101st Proposal"), the story of a middle-aged man's comically obsessive pursuit of a beautiful younger woman. Last fall's final episode, which recorded a 37.4 rating, marked the high-water mark of the *torendi dorama* boom.

United States — and by Japan against its Asian neighbors — did not appeal to the older and largely conservative *taiga dorama* audience. *Taiga dorama* soon returned to the distant past, leaving controversial themes behind.

One show that has stirred up absolutely no controversy in its 23-year run is "*Sazae-san*." An animated series about the misadventures of the title character — a 23-year-old housewife who lives with her three-generation family in Tokyo — "*Sazae-san*" is the Japanese equivalent of the bland-but-comforting American family sitcoms of the '50s and '60s. Although ostensibly set in the present — the electrical appliances the family uses are all recent models made by sponsor Toshiba — its atmosphere is that of the high-growth era of 30 years ago.

Every show consists of three episodes based on a comic strip by Hasegawa Machiko that ran in the *Asahi Shimbun* for 23 years. Hasegawa, however, hasn't drawn a new one since 1974. The show's producers keep recycling the ones they consider suitable for TV — about half of the 6,000 newspaper strips. If viewers have tired of *Sazae-san*'s sameness, they have yet to show it by changing channels; the program has been in the top ten since its 1969 premiere, often occupying the number one slot.

But the number one show for 1991 was "*Kōhaku Utagassen*" (紅白歌合戦, "The Red and White Song Contest"). A three-hour song competition between a red (women's) and white (men's) team that is shown every New Year's Eve on NHK, *Kōhaku* has long been the top showcase for Japanese pop talent and a holiday tradition.

In recent years, however, younger fans of everything from rap to heavy metal have turned away from the show's heavy diet of *kayōkyoku* 歌謡曲 (Japanese pop) and *enka* 演歌 (sentimental ballads), causing *Kōhaku*'s ratings to slip. At one time, there was even talk of canceling the show, but NHK decided to revitalize it instead with infusions of foreign sounds (Paul Simon) and genres (opera). Reviews and results have been mixed: the 1991 *Kōhaku*'s rating — 53.0 for the final segment — was mediocre for a show that once scored in the 80s.

The most popular program category, however, is not animation or drama or music, but information, which includes everything from sober-sided NHK news shows to hot springs "documentaries" hosted by young — and occasionally unclothed — female MCs. One igniter of the information boom was "News Station," an evening news show on Fuji TV hosted by Kume Hiroshi.

A former comedian, Kume brought a rapid-fire delivery and razor-sharp wit to the news. His off-the-cuff comments outraged rival newscasters, who denounced the show as mere "entertainment," but delighted viewers, who welcomed Kume's informal candor. After its 1988 debut, the show topped the ratings and inspired a host of imitators. Even NHK, the leading exemplar of the good-gray news style, began to lighten up. But "News Station" is still the leader in its 10:00 PM time slot and Kume-*san* seems settled in for a long, successful run. It's as though Jay Leno decided to shoot for Dan Rather's job instead of Johnny Carson's — and got it. Japanese TV is different.

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Satellite (衛生放送, *eisei hōsō*): Japan's three satellite stations are creating a boom of their own. Since starting operations in June 1989, NHK's Satellite One and Two channels have signed up nearly four million subscribers. Channel One offers international news and sports, including CNN Headline News, ABC Nightline and US pro baseball, while Channel Two specializes in entertainment and cultural programs, including nightly broadcasts of foreign films.

In addition to importing shows from abroad, Satellite One makes its own shows in English for sales to foreign markets. One is "Asia Now," an Asian video magazine cohosted by Jim Hartz and Kuniya Hiroko, that is shown on PBS in the United States. In Japan, however, the show is broadcast in Japanese with the original English on a subchannel. In fact, nearly all of Satellite One's schedule is in this bilingual format. For resident *gaijin* with the cash to buy a parabola antenna (as little as ¥40,000 [$315] in Akihabara) the satellite channels offer an all-too-easy escape from the sea of Japanese around them.

The third satellite channel, Wowow, is even more tempting. Operated by Japan Satellite Broadcasting, a private consortium, Wowow offers viewers a heavy diet of foreign films, concerts and events. The channel's nearly one million subscribers, who fork out ¥2030 ($15.98) a month, can tune in to 500 movies a year, half of which are supplied by major Hollywood studios.

Cable (generally referred to by the initials CATV): Cable TV has been slow to arrive in Japan. Although cable operators broadcast as many as thirty channels, including the NHK satellite channels and Wowow, relatively few viewers have access as yet. Also, cable companies are small and underfinanced. As a result, only 800,000 subscribers have signed up for cable channel services (six million households, however, receive cable rebroadcasts of NHK and commercial network programs). But cable, which currently offers everything from US TV series (Superchannel) to Japanese chess games (*Igo Shōgi* Channel) is gradually gaining viewers. By the end of the decade, experts say, 16 percent of Japanese homes will have multi-channel cable.

困る

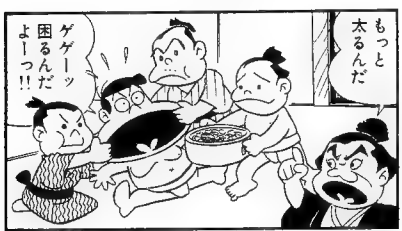
Lesson 15 • The Concept of *Komaru*

The kanji for *komaru* 困 represents a tree 木 pent up inside a box 口, which gives an effective graphic image of the word's basic meaning: to be caught in a tight spot. That's a universal experience, of course, but the range of tight spots covered by the single word *komaru* may be a surprise. It can refer to becoming distressed/troubled/inconvenienced, being in need/want of something, being perplexed or at a loss about what to do or simply being embarrassed. It can also be an open expression of dismay/objection/refusal when one has been asked to do something not on the up-and-up.

With so many possibilities, *komaru* is another one of those words you basically just have to get a "feel" for by hearing it used — or seeing it in manga! It's worth noting, though, that the present and past forms of the verb tend to carry different implications: *komaru/komarimasu* often implies that the speaker's distress is the other person's fault or responsibility, while *komatta/komarimashita* is usually more of a "no-fault" expression of personal distress. Sometimes a distinction is made between ongoing situations (*komaru*), and specific events (*komatta*). But even these very general distinctions can be altered by the context, so once again, we let the examples speak. They don't cover all of the possibilities, but they should give you a pretty good idea what to say the next time you feel like a tree inside a box.

Obviously distressed

This reluctant sumō trainee is being fattened up by his trainer. He wants to stay slim so he can get a date with a girl in his neighborhood, but his mother wants him to become a famous *sumō* wrestler.



© Akatsuka Fujio / *Gyagu-ya*

Trainer: もっと 太る んだ
motto futoru n da
more get fat (command)
"You will gain more weight!"

Matsutarō: ゲゲーッ 困る んだ よーっ!!
ge gē! Komaru n da yo—!!
aargh (I) will be distressed (explan.) (emph.)
"Aargh! You can't do this to me!!"

- *n da*, a contraction of *no da* is typically used to indicate that an explanation is being made, but in a very broad sense. In the first sentence, the trainer is "explaining" that the boy will gain more weight, i.e., it's used as a command. In the second sentence, the boy is "explaining" that he will not be happy if they pour that big pot of *chanko nabe* down his throat.

A perplexing situation

The young man on the left is a straight-arrow salesman for an appliance maker. The middle-aged man on the right is the owner of an appliance store. He has lost money playing the stock market and is unable to pay the appliance maker for the last shipment, so he offers a bribe to the salesman to help him cover up the situation.

Yōsuke: こ, これ は...
ko, kore wa
th, this (subj.)
"Wh, what's this?"

© Gyū & Kondō / *Eigyō Tenteko Nisshi*

Maebatake: ま ちょっとした お小遣い ぐらい だ が ね
ma chotto shita o-kozukai gurai da ga ne
well slight pocket change only is but (colloq. end)
"Well, it's just a little pocket change." (PL2)

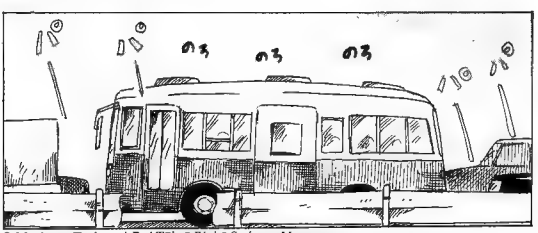
Yōsuke: こ こまります!
ko komarimasu
"I, I can't accept this!"

- *gurai* (or *kurai*) can mean "about/approximately," but here it means "just/only."

Stuck on a bus in heavy traffic

These passengers are wondering if they should just get off and walk.

Sound FX: パー パー パー パー
pā pā pā pā
(sound of horns blowing)
FX: のろ のろ のろ
noro noro noro
(effect of moving slowly)



© Maekawa Tsukasa / *Dai Tōkyō Binbō Seikatsu Manyuaru*

Passenger: ふーむ
fu—mu
"Hmmm" (wondering what to do)

Kōsuke: 困っちゃう なあ
komatchau nā
(thinking) **"This is terrible."** (PL2)

- *komatchau* is a contraction of *komatte shimau*. When the verb *shimau* is added to other verbs it can give the meaning "completely/thoroughly."

Using *komaru* to say "You must . . ."

There is an important meeting back at the office, but he is off to the race track. She is trying to get him to go back with her but he is resisting. In this scene she is blocking the door to the subway train.

© Kariya & Hanasaki / *Oishinbo*

Kurita: 来てくださらないと　困ります
kite kudasaranai to　*komarimasu*
if you do not come　it will be a problem
"You've got to come." (PL2)

- *kite* is from the verb *kuru* ("come").
- *kudasaru* after a verb gives the meaning "do for me/us," with a humble tone. She is using the negative form, *kudasaranai*.
- after a verb, the particle *to* gives a conditional "if" meaning.

Using *komaru* to say "You must not . . ."

This woman wants a grandchild as soon as possible, but her son and daughter-in-law are having trouble complying. The daughter-in-law is going to a cooking school to learn how to prepare foods that will increase their chances of producing an heir for the family, and the prospective grandmother is telling her to take her studies seriously.

Mother-in-law: しかし　遊び半分　では
shikashi　*asobi-hanbun*　*de wa*
but　half for fun　if it is

困ります　よ、　奈可子さん!
komarimasu　*yo,*　*Nakako-san*
(I) will be distressed　(emph.)　Nakako

"But it won't do for you to take it lightly, now, Nakako." (PL3)

- *asobi* is a noun form of the verb *asobu* ("play/have fun/enjoy oneself"), and *hanbun* means "half." *Asobi-hanbun* means that a seriousness of purpose is lacking.

© Nishi & Hashimoto / *Fūfu Seikatsu*

There is a big exhibition coming up for food products, and this man has been asked to give up some of the space he had reserved. He's obviously not willing.

© Hijiri Hideo / *Dakara Shōsuke*

Businessman: バカ　言っちゃ　困る　よッ!
baka　*itcha*　*komaru*
foolishness　if (you) say　(I) will be distressed　(emph.)
"Don't talk nonsense!" (PL2)

- *itcha* is a contraction of *itte wa*, from the verb *iu* ("say").

Sign: 安元食品
yasumoto shokuhin
Yasumoto Foods

Present vs. past tense

All of the examples so far have used the present form of *komaru*. We'll now look at some examples using the past form. Although there are generalizations which can be made concerning the use of present vs. past, the choice sometimes seems almost arbitrary. Here's one example.

Money problems: The man on the right, Doronuma, is in a financial bind. Unable to pay back his loan to a finance company, he asks for an extension, but he must come up with a co-signer. The man on the left is Haibara, the finance company agent.

In the first scene, Haibara is directly involved with the problem — if Doronuma can't repay the loan or find a co-signer, Haibara is in trouble too. Haibara teaches Doronuma a method of buying long distance train tickets with a credit card and reselling them to discount travel agencies. Doronuma pays off the finance company this way, but he now owes the credit card company even more money. Doronuma plans to pay off the credit card with his bonus, but in the second scene, he has realized he won't get much of a bonus, so he's back looking for another loan. Haibara's surprise is feigned — he could have guessed that Doronuma was getting in deeper and deeper. The name Doronuma literally means "mud-swamp," and Haibara means "ash-plain."

© Aoki Yūji / *Naniwa Kinyūdō*

Doronuma: もう 保証人 を 頼める 知りあい は いない んです
mō hoshōnin o tanomeru shiriai wa inai n desu
now guarantor (obj.) can request acquaintance as-for there is not (explan.)
"<u>There is no one I can ask to co-sign.</u>" (PL3)

Haibara: そうですか 困りましたねー
sō desu ka komarimashita ne—
"<u>Is that so. That's a problem, isn't it.</u>" (PL3)

© Aoki Yūji / *Naniwa Kinyūdō*

Doronuma: ボーナス が ほとんど 出ない んです わ
bōnasu ga hotondo denai n desu wa
bonus (subj.) almost will not be paid (explan.) (emph.)
"<u>I'll get almost no bonus.</u>" (PL3)

Haibara: エッ それ は 困る じゃないですか どうする つもり です か！
e! sore wa komaru ja nai desu ka dō suru tsumori desu ka
huh! that as-for is troubling is it not do what intention is (?)
"<u>Huh! That puts you in a tight situation, doesn't it. What do you intend to do?</u>" (PL3)

Another mix of past and present forms

She is a reporter at a major Tōkyō newspaper. A very wealthy (and very handsome) businessman she had recently interviewed calls to ask her out to dinner. She doesn't want to go, but is at a loss as to how to refuse. Her co-worker can't understand why she would even hesitate.

Kurita: あ, あの ちょっと お待ち ください . . .
A, ano chotto o-machi kudasai
Uuh little waiting please (give)
"U, uuh, can you wait just a minute . . ." (PL3)

困った わ、
komatta wa
(I'm) troubled (fem.)

また 食事 に 誘われて しまって . . .
mata shokuji ni sasowarete shimatte
again meal to being invited (regret)

"This is awkward. I've been asked out to dinner again." (PL2)

Co-worker: 困る こと ない でしょ!
komaru koto nai desho
become troubled thing there is not is there
"There's nothing awkward about it, is there." (PL2)

- Kurita has become troubled by the invitation, so the past form, *komatta*, seems natural. Her co-worker is saying that as a rule, such an invitation is nothing to get upset about, so she uses *komaru*.

© Kariya & Hanasaki / *Oishinbo*

It's a scam

This man is an *atari-ya* (当たり屋), a person who fakes accidents for the purpose of extortion. He will claim that being incapacitated will prevent him from completing a business deal that would have made him £50,000. The "doctor" is his accomplice.

"Doctor": そうですねえ 全治 三か月 . . .
Sō desu nē zenchi sankagetsu
let's see full cure three months

いや、 それ 以上 かかる 可能性 も . . .
iya sore ijō kakaru kanōsei mo
no that more than take possibility also

"Well, let's see, three months for complete recovery . . . No, it's even possible it could take longer than that . . ." (PL2)

"Victim": いやあ、困りました . . .
iyā komarimashita
(excl.) (I'm) troubled
"Well, this puts me in a real bind . . ." (PL2)

© Katsuhika & Urusawa / *Master Kiiton*

Komatta as a modifier

A group of reporters has been invited to the opening of a huge new department store with a fresh food section in the lower level and a restaurant floor on top. Super-cynic reporter Yamaoka is not impressed, and is shown here walking out after making disparaging remarks about the quality of the restaurants and the freshness of the food.

© Kariya & Hanasaki / *Oishinbo*

Reporter 1: 板山　会長　を　怒らせる　とは...
Itayama kaichō o okoraseru to wa
Itayama chairman (obj.) make angry the idea of
"Making Chairman Itayama mad . . ." (PL2)

Reporter 2: 東西さん　も　困った　こと　になる　ぜ...
Tōzai-san mo komatta koto ni naru ze
Tōzai also troubled situation will become (emph.)
"It'll mean trouble for the Tōzai too!"

- *okoraseru* is the causative form of the verb *okoru* ("become angry").
- Tōzai is the name of the newspaper where this impetuous reporter works. It's not unusual for the *-san* ending to be used with a company name, just as it is with a person's name.

Just plain *komatta*

In this scene, Shima-kachō is trying to tell a business associate that his girlfriend is a actually a married woman.

© Hirokane Kenshi / *Kachō Shima Kōsaku*

Shima-kachō: 困ったな
komatta na.
"How am I going to do this?"
(PL2)

This could also be used to express the feelings of the MANGAJIN staff in trying to bring the Basic Japanese column to a neat close.

漫

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BY KATSUHIRO OTOMO

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

"Politeness Level" Codes used in MANGAJIN

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a ha*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

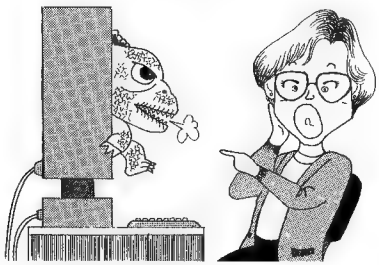
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

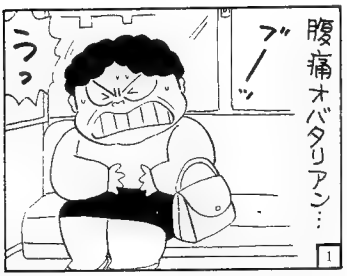
The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

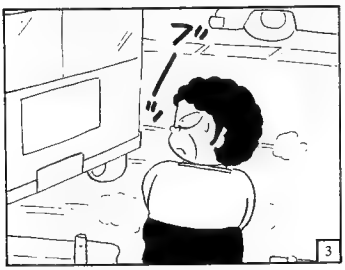


APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.





The name *Obatarian* is a combination of *obasan* (literally "aunt," but also a generic term for middle-age/adult women) and *Batarian*, the Japanese title for the American horror movie "Return of the Living Dead" (apparently a reference to the "battalians" of zombies who wreak havoc on the humans in the film).

1

Narration: *Fukutsū Obatarian . . .*
Obatarian with a stomachache . . .
Sound FX: *Bū!*
(sound of bus engine)
Obatarian: *U!*
"Ow!"

- *fukutsū* ("bellyache") is a compound of the characters for "abdomen/belly" and "pain."

2

Obatarian: *Untenshu-san, to, tomete! Kurushii—!*
"Driver, s-stop! I'm in pain!" (PL2)
Driver: *Daijōbu desu ka?*
"Are you okay?" (PL3)
Sound FX: *Ki!*
Screech! (sound of brakes)

- *untenshu* = "(a) driver/chauffeur." Adding *-san* makes it clear you are talking to/about the person.
- *tomete*, the *-te* form of *tomeru*, "stop (a vehicle)", is used here as a shortened form of *tomete kudasai*, "please stop."
- *kurushii* = "painful/arduous"
- *daijōbu* = "all right/safe"

3

Sound FX: *Bū!*
(sound of bus engine)

4

Narration: *Jibun-chi no mae ni naru to hatsubyō suru.*
When she gets in front of her house, she falls ill. (PL2)
Arrow: *Orita tokoro*
"The place (she) got off"
Sound FX: *Kero!*
(effect of quick and complete recovery)
Obatarian: *Tadaima—!*
"I'm home!"

- *jibun-chi* is a colloquial contraction of *jibun no uchi*, "one's own house." (*jibun* = "oneself")
- *naru* literally means "become," but it's used here in the sense of "arrive."
- after a verb, the particle *to* gives a conditional "if/when" meaning, so *. . . no mae ni naru to* means "when (she) gets in front of . . ."
- *hatsubyō suru* = "become ill" (literally, "the sickness appears.")
- *orita* is the plain past of *oriru* ("get off/disembark"). The verb modifies *tokoro* ("place").
- *tadaima* (literally "just now") is the standard greeting by someone who has just returned home.

1

Narration: *Obatarian wa dengonban o katte ni kesu.*
"Obatarian arbitrarily erases the message board." (PL2)

- *dengonban* = "message board," a blackboard provided at train stations for passengers to write messages.
- *katte ni* "willfully/selfishly/arbitrarily." • *kesu* = "erase"

2

Station man: *Cho, chotto—! Nante koto suru n desu ka—!*
"H, hey! What are you doing!" (PL3-2)
Sound FX: *Sa! Sa!*
(effect of a quick, sudden motion; cf. *sa-tto fuku*)

- *chotto*, literally "a little," is used like "hey/just a moment."
- *nante koto* is a contraction of *nan to iu koto*, "what sort of thing." • *suru* = "do"

3

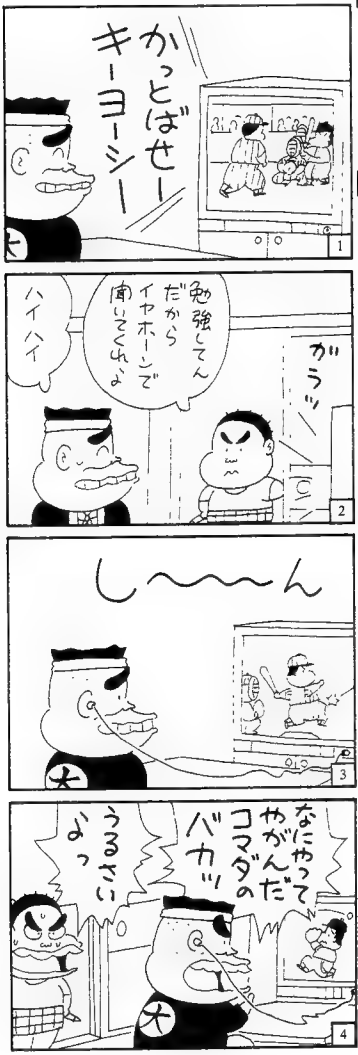
Obatarian: *Atashi no kaku toko ga nai n da kara shō ga nai desho!!*
"There's no place for me to write, so it can't be helped, can it!!" (PL2)

- *atashi* is a variation of *watashi* ("I/me") used by women.
- *kaku* ("write") modifies *toko*, short for *tokoro* ("place"), so *kaku toko* = "(a) place to write."
- *nai n da kara* is a contraction of *nai no desu kara*, "because there is no . . ." The *n da* indicates an explanation.
- *shō ga nai*, like *shikata ga nai*, is a common idiom meaning "it can't be helped/there's nothing (else) I can do."
- *desho* is an abrupt form of *deshō*, which shows an expectation of agreement from the listener.

4

Obatarian: *Akaji no kuse ni erasō ni!!*
"Putting on airs even when they're in the red!!" (PL2)
Sound FX: *Poi*
(effect of tossing the chalk)
Sign: *Dengon*
Messages
Writing: *Papa, shōyu katte kite*
Papa: buy soy sauce
Station man: *Konna no kaku na yo na—!*
"Don't write this kind of thing!" (PL2)

- *akaji*, literally "red letters," means "red ink," referring to the perennial budget deficit of the National Railways.
- *. . . no kuse ni* = "in spite of . . ."
- *erasō* = "self-important/snobbish/putting on airs," from the adjective *erai* ("great/grand/eminent").
- *katte kite* (from *kau*, "buy," + *kuru*, "come") is short for *katte kite kudasai*, lit. "please buy and come."
- *konna no* = "this sort of thing/such a thing"
- *na* following the plain form of a verb (*kaku*, "write") forms a negative command.
- *yo na* combines the emphatic ending *yo* with a plaintive *na*.



1

TV: かっとばせー　キーヨーシー
Kattobase–　Ki–yo–shi–
"Blast it out of the park, Kiyoshi!"

- *tobase* is a command form of *tobasu* ("make fly"), and *kattobasu* is baseball slang for hitting a home run (or another fly ball of equivalent force). As a cheer it becomes *kattobase—!*

2

Sound FX: ガラッ
Gara!
Rattle (sound of sliding door opening)

Son: 勉強　してん　だから　イヤホーンで　聞いてくれ　よ
Benkyō　shite-n　dakara　iyahōn　de　kiite kure　yo
study　am doing so　using earphone　listen please (emph)
"I'm studying so (please) use the earphone." (PL2)

Tōchan: ハイハイ
Hai hai.
"Okay okay." (PL3)

- *shite-n* is a contraction of *shite-iru* ("is/are/am doing").
- *dakara* = "so . . ."
- *kiite* is from *kiku* ("listen"), and *kure* after the *-te* form of a verb makes an informal request, "(please) do (for me)."

3

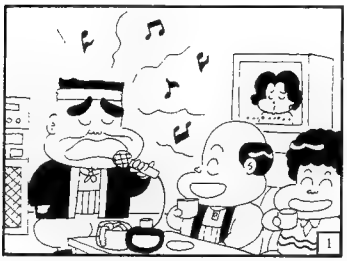
"Sound" FX: しーん
Shii~n
(effect of silence)

4

Tōchan: なに　やってやがんだ　コマダ　の　バカッ
Nani　yatte-yagan da　Komada　no　baka!
what　doing (derog.)　(pers name) (you)　idiot
"What the hell're ya doin', Komada, you idiot!" (PL1)

Son: うるさい　よっ
Urusai　yo!
noisy　(emph)
"Be quiet!" (PL2)

- *yatte-yagan da* is a contraction of *yatte-(i)yagaru no da,* which combines the informal verb *yaru* ("do") in the progressive form (*yatte-iru* = "doing") with the insulting verb suffix, *-yagaru*.
- *n(o) da* is explanatory *no* plus the informal form of *desu* ("is/are"). When this form is used to ask a question it sounds very rough.
- *no* between two nouns (e.g. *Komada* and *baka)* can indicate a wide variety of relationships between the two nouns, but in this case it works like an equation: *Komada = baka* → "Komada, you idiot."
- *urusai* means "noisy/pesky" and *urusai yo* can literally be thought of as "you're noisy," but the word (with or without the *yo*) is often used like "be quiet/shut up!"



2

Friend: なんだい いやがってた けど
Nan dai Iyagatte-ta kedo
けっこう うめえ じゃ ねえ か よ
kekkō umē ja nē ka yo
"What's this? You acted like you didn't want to (sing), but actually you're pretty good." (PL2)

Tōchan: そ . . . そうかい てへへへ
So . . . sō kai Te he he he
"D-do you think so?" (PL2)

- *nan dai,* like *nan da*, is a rather rough, masculine way of asking "what?/what is it?" but *dai* is has a softer, friendlier tone than *da.*
- *iyagatte-(i)ta* comes from *iyagaru* ("act as if [something] is disagreeble"). *Iyagaru* is a combination of *iya(-na)* ("disagreeable/offensive/objectionable") and the suffix *-garu,* used to indicate that the person is acting "as if . . ."
- *umē* is a corruption of *umai* ("good/skillful").
- *ja nē ka* is a corruption of *ja nai ka* ("isn't it/aren't you . . . ?"), but in cases like this it is more of an assertion than a question.

3

Tōchan: それ じゃ もう 一曲 歌おう か
Sore ja mō ikkyoku utaō ka
"Then maybe I'll sing one more." (PL2)

- *mō* before a number means that many "more."
- *ikkyoku* is a combination of *ichi,* "one," and *-kyoku*, the counter for songs/musical pieces.
- *utaō* is the volitional ("I'll/let's") form of *utau* ("sing").
- *ka* could indicate a real question ("shall I sing?"), but judging from the response in the next frame, his tone is closer to a suggestion than a question → "perhaps I'll sing . . ."

4

Friend: えーっ もう 一曲 歌う の?
Ee~! Mō ikkyoku utau no
"Wha-at? You're going to sing another?" (PL2)

Tōchan: どー ゆう 意味 だ よ そりゃ
Dō yū imi da yo sorya
"What do you mean by that?" (PL2)

- asking a question with *no* is more common among women, but not strictly feminine. Here it suggests a tone of alarm.
- *yū* is a "folk" spelling for *iu* ("say/call"), and *dō iu/yū* is an expression meaning "what kind (of)."
- *da* (informal form of *desu*) plus the emphatic *yo* is a rough, masculine way to ask a question.
- *sorya* is a contraction of *sore wa* ("as for that"), which in normal syntax comes at the beginning of a sentence. The inversion here emphasizes the feeling of roughness.

Title: *Dekiru Onna*
A Capable Woman

- *dekiru* is a verb meaning "can do/is able to do." It modifies *onna* ("woman"), so *dekiru onna* = "a woman who is able to do" → "a capable woman."

1

FX: *Niko niko*
(smiling, happy effect: *niko niko suru* = "smile/look happy")

2

FX: *Bussu—!*
(sulky, moody effect: *busu tto suru* = "be sulky/moody")
FX: *Odo . . .*
(fearful, nervous effect: *odo odo suru* = "be timid/nervous/jittery")

3

"Sound" FX: *Hiso*
(stealthy, whispering effect)
Salaryman 1: *Onna mo beteran ni naru to atsukai-nikui na—*
"Women are hard to deal with too when they become veterans, aren't they."
Kimagure de sa—
"They're moody, you know." (PL2)
Salaryman 2: *Tan-naru kimagure ja nai zo, kanojo no wa.*
"It's not just plain moodiness, in her case" (PL2)

- *beteran* is the word "veteran" rendered in katakana.
- *atsukai-nikui* ("hard to deal with/hard to handle") is from the verb *atsukau* ("deal with/handle") and the suffix *–nikui* ("difficult/hard to . . .").
- *kimagure* = "whimsical/fickle/moody"
- *tan-naru* = "simple/mere".

4

Salaryman 2: *Kabuka to rendō shite-iru.* *Hora.*
"It's linked to stock prices." **"See."** (PL2)
Newspaper: *Kabuka mata mo geraku*
"Stock Prices Fall Once Again"
FX: *Ira ira*
(effect of irritation/annoyance)

- *kabu* = "stock," and *kabuka* = "stock prices."
- *rendō* = "linkage/moving together with," and *. . . to rendō shite-iru* = "is geared/linked to . . ."
- *hora* is an interjection used to focus the listener's attention on something, like "Look!" or "There!"
- *mata mo* is a more emphatic form of *mata* ("again"). (cf. *mata mata*)
- *geraku* = "a fall/drop/slump"
- *ira ira suru* = "become irritated/anxious"

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Title: *Wasuretakunai no ni*
Despite Not Wanting to Forget

• *wasuretakunai* is the negative form of *wasuretai* ("want to forget"), from the verb *wasureru* ("forget"). • *no ni*, after a verb or adjective, means ("although/in spite of the fact that").

1

Young Man: *Boku no tanjōbi? San-gatsu jūni-nichi da yo.*
"My birthday? It's March 12th." (PL2)
OL: *A sō . . . sō datta wa ne.*
"Oh yeah . . . that was it, wasn't it." (PL2)

• *boku* is an informal masculine word for "I/me"
• *datta* is a PL2 (plain/abrupt) form of *deshita* ("it was").

2

OL: *Gomen ne, hen-na denwa shite . . .*
"Sorry for the strange phone call . . ."
Nan de mo nai no yo. Ki ni shinaide ne. Jā ne.
"It's nothing. Don't worry about it. Bye now." (PL2)

• *gomen* is short for *gomen-nasai* ("pardon me/sorry").
• *denwa shite* is from *denwa suru* ("make a telephone call").
• *ki ni shinaide (kudasai)* is a negative request form of *ki ni suru* ("mind/be concerned (about)").
• *jā ne* is a colloquial way to say goodbye (in person, as well).

3

Sound FX: *Fu!*
Hmh! (with the tone, "How about that!")
Young Man: *Maitta na. Wakarete san-nen mo tatsu no ni,*
"Beats all, doesn't it. Even though it's been 3 years since we broke up,
aitsu mada boku no koto o . . .
she's still (thinking) about me." (PL2)

• *maitta* is from the verb *mairu* ("be floored/be overcome").
• *wakarete* is from the verb *wakareru* ("part/break up").
• *mo* ("all of/as many as") emphasizes the size of a number.
• *tatsu* = "pass/elapse/go by"
• *boku no koto o [omotte-iru]* = ". . .[thinking] about me"

4

OL: *Nan de anshō-bango tte do-wasure suru no ka nā.*
"Why do I completely forget my code number, I wonder." (PL2)
"Sound" FX: *He he! Zero san ichi ni, zero san ichi ni, to . . .*
"Heh heh! Zero three one two, zero three one two . . ."
Sign: *Ginkō / Kyasshu sābisu*
Bank / Cash service

• *anshō-bango* is a "secret code" number used with teller machines. • *tte*, essentially an abbreviation of *to iu no wa*, is used like the particle *wa*, to indicate a subject/topic.
• *do-wasure*, from the verb *wasureru* ("forget") generally refers to a temporary, but complete, lapse of memory → "blank out."

1

Kuriko: 陽一さん…
Yōichi-san
"Yōichi . . ."
Yōichi: ん—
N—
"Mm—"

2

Kuriko: 陽 -さん
Yōichi-san
"Yōichi"
Yōichi: なん や どうした
Nan ya Dō shita
"What is it? What's wrong?" (PL2)

- *Nan ya* is Kansai dialect for *nan da* (= *nan desu ka*), "what?/ what is it?"

3

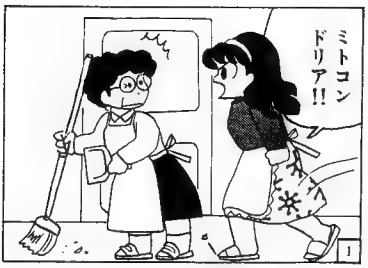
Kuriko: 陽一さん… / 陽 -さん
Yōichi-san / Yōichi-san
"Yōichi . . . Yōichi."
Yōichi: 寝言 でも ないみたい や な…？
Negoto de mo nai mitai ya na
sleep words or something seems not is/are (emph)
"It doesn't seem like she's talking in her sleep." (PL2)

- *negoto* is literally "sleep words," and the expression *negoto o iu* (lit., "say sleep words") means to talk in one's sleep.
- *de mo* = "or something"
- *mitai* is added to verbs and adjectives to give the meaning "seems/appears to be."

4

Kuriko: 陽一さん が 10匹、陽一さん が 11匹
Yōichi-san ga juppiki Yōichi-san ga jūippiki
"Ten Yōichis, eleven Yōichis."
Yōichi: ヒツジ にして くれ よ
Hitsuji ni shite kure yo
sheep make it (request) (emph)
"Make it sheep, will you." (PL2)

- *-hiki* (here altered to *-ppiki* for euphony) is normally a counter for small animals, such as dogs and sheep.
- *ni shite* is the *-te* form of the term *—ni suru*, "decide on—/ make it—/change to—."
- *kure* after the *-te* form of a verb makes an informal request, "(please) do (for me)." This use of *kure* is almost exclusive to males.



1

Kuriko: ミトコンドリア!!
Mitokondoria
"Mitochondria!!"

- mitochondria is a biological term. She probably used the dictionary to come up with this word.

2

Mother-in-law: うーむ…
Ūmu . . .
"Hmm . . ."

3

Mother-in-law: フフフ　　アラレ
Heh heh heh Arare
(laugh) **"Arare (crackers)"**
Kuriko: うッ
U!
"Urk!"

- *arare* refers to small rice crackers that are cubic or cylindrical in shape. The significance of this word is that it begins with an *a*, which was the last syllable of Kuriko's word.

4

Husband: しりとり に かね なんか かけるな　よ
Shiritori ni kane nanka kakeru-na yo
"Don't you go betting money on a catch-word game." (PL2)
シンケン に　なっとる ぞ…
Shinken ni nattoru zo . . .
"You're taking it too seriously." (PL2)
Kuriko: れ…れ．．　レンコン…　だめ
Re re　　renkon　　Dame
"*Re . . . re . . . renkon* . . . No, that's no good."
マ行　　と　ラ行　は　むつかしーっ
Ma-gyō to ra-gyō wa mutsukashii!
"The *ma*-column and *ra*-column are tough!" (PL2)

- the game of *shiritori* requires players to think of words beginning with the last syllable of the previous word. Words ending in ん can't be used because no Japanese words begin with that sound.
- *nanka* is a colloquial equivalent of *nado* ("something like"), and when used with a negative ending often has an emphatic effect.
- *kakeru-na* is an abrupt negative command form of *kakeru* ("bet/wager").
- *nattoru* is a contraction of *natte-oru*, the *-te* form of *naru*, "become" plus *oru*, the humble form of *iru*→"is becoming/has become." *-te-oru* sometimes substitutes for *-te-iru* in colloquial speech, especially in the Osaka/Kansai dialect.
- *renkon* = "lotus root," a food item.
- the *ma-* and *ra*-columns refer to columns on the Japanese syllabary chart. The *ma*-column is *ma mi mu me mo*, and the *ra-* column is *ra ri ru re ro*.
- *mutsukashii* is an alternate form of *muzukashii* ("difficult").

ポケットストーリー 32
「タフ」
作・モリマサキ
期末試験まで
あと1週間。
1
オハヨ!
2
どう?
すすんでる
試験勉強?
3
ぜーんぜん!
まるきし!
4
また
またあ!
うそばっかし!
5

Title: ポケットストーリー32 / *Poketto Sutōrii 32* / **Pocket Story 32**
「タフ」 / *"Tafu"* / **"Tough"**
作・モリ マサユキ / *saku • Mori Masayuki* / **by • Mori Masayuki**

1

Narration: 期末 試験 まで あと 一週間。
Kimatsu shiken made ato isshūkan
final exams until remaining one week
One more week until final exams. (PL2)

- the *ki* (期) in *kimatsu* means "term/period," as in the word *gakki* (学期) "semester/school term."
- *ato* before a number or measure means "remaining/left over."
- *isshūkan* is a combination of *ichi* ("one") and *shūkan* ("[period of a] week").

2

Friend: オハヨ!
Ohayo
"Morning!"

- *ohayō* ("good morning"), a shortened form of *ohayō gozaimasu*, is often further shortened to *ohayo* in informal speech.

3

Friend: どう? すすんでる、試験 勉強?
Dō? Susunde-ru shiken benkyō
how progressing examination studies
"How is it going? Are they progressing? — your examination studies."
→ **"How's it going? Been studying for the test?"** (PL2)

- *dō* is an informal shortening of *dō desu ka*, "How is it?/How are things going?"
- *susunde-(i)ru* is from the verb *susumu* ("advance/progress"). She is using the plain form of the verb to ask a question. Normal word order would put this at the end of the sentence: *shiken benkyō (wa) susunnde-(i)ru?*

4

Girl: ぜーんぜん! まるきし!
Ze—n zen Marukishi
"Nothing at all! Zilch!" (PL2)

- both *zenzen* (she lengthens the first syllable for added emphasis) and *marukishi* (a colloquial equivalent of *marukkiri* or *marude*) require negative endings to the clause or sentence and serve to emphasize: "no/not . . . at all," so they both imply she has done no studying at all. In recent years using *zen zen* with affirmative endings has become something of a vogue among the younger set, for example, *Zen zen dame da yo.*

5

Friend: また またあ! うそ ばっかし!
Mata matā Uso bakkashi
again again lie(s) only
"Sure, sure! (That's) nothing but lies!" (PL2)

- *mata* literally means "again," but is used here as an expression of suspicion/disbelief, implying that the girl has tried to pull her friend's leg before.
- *uso* corresponds pretty closely with the English word "lie," but *uso* doesn't sound as harsh — it can be used much more playfully.
- *bakkashi* is a colloquial equivalent of *bakari* ("only/nothing but . . .") and has an even more informal feel than *bakkari*.

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いやあ
ホントに！
ホント
だってば!!
6
今度こそ、と
8
めんみつな
計画を立てたのが
2週間前。
9
……
完璧！
11
「ホントニ
何モ
ヤッテ
イナイノダ」。
7

6

Girl: いやあ ホントに! ホント だ って ば!!
Iyā honto ni Honto da tte ba
no truly true is I-say (emph)
"No, it's true! I'm telling you it's really true!!" (PL2)

- *hontō* ("truth") is often shortened to *honto* in colloquial speech. Adding *ni* makes it an adverb: "really/truly."
- *tte* is a colloquial equivalent of *to*, indicating a quote.
- . . . *da tte ba* is a common way to reassert the truth/accuracy of something that has been questioned by the listener. It's a contraction of *da to ieba*, where *ieba* is a conditional "if/when" form of *iu* ("say"), so it literally means "if I say . . ." — implying something like "if I say so, it really is so/you better believe it."

7

Girl: 「ホントニ 何モ ヤッテイナイ ノ ダ」。
"Honto ni nani mo yatte-inai no da"
truly not anything have done (explan.) is
"I really haven't done anything." (PL2)

- the scene fades to a shadow and the use of katakana might be intended to give the effect that she is recalling, as if in a dream. Or, it might indicate that she is stressing these words by speaking in a slower, almost mechanical tone.
- *nani mo* followed by a negative ending means "nothing/not any."
- *yatte-inai* is the negative form of *yatte-iru* ("is doing/has done"), from the informal verb *yaru* ("do").
- *no da* is an explanatory ending ("it's that . . . "), but is often used primarily as emphasis.

8

Narration: 今度 こそ, と
Kondo koso to
this time indeed (quote)
(Telling myself) "This time for sure . . ."

- the sentence continues to the next frame.

9

Narration: めんみつな 計画 を 立てた の が 二週間 前。
Menmitsu-na keikaku o tateta no ga nishūkan mae
detailed plan (obj) set up (nom.) (subj) two weeks ago
The time when I set up a detailed plan was two weeks ago. → **It was two weeks ago that I set up a detailed plan.** (PL2)

- *keikaku* = "plan/schedule" and *tateru* = "set up/make stand," so *keikaku o tateru* means "set up a schedule/make plans."
- *no* turns the preceding phrase into a noun: "the setting up of a detailed plan" → "the time when I set up a detailed plan."
- *shūkan* = "weeks" (counter) • *mae* = "before/in front of," and as a suffix to time words, "ago."

11

Narration: 完璧!
Kanpeki
perfection
Perfect! (PL2)

- *kanpeki* can be either a noun or an adjective.

あんまり
完璧すぎて、
安心して
しまった
おろかな私。
12
再び、
めんみつな
計画。
16
よし！
十分いけるぞ！
17
まだ
1週間ある！
15
みんな
きちんと
やってるん
だなあ！
13

12 **Narration:** あんまり 完璧すぎて、 安心して しまった おろかな 私。
Anmari *kanpeki-sugite* *anshin shite* *shimatta* *oroka-na* *watashi*
excessively too perfect-and get complacent completed foolish me
It was so perfect, foolish me, I let myself get complacent. (PL2)

- *anmari* is a colloquial variation of *amari*, which when followed by a negative means "not very..." but otherwise means "excessive/too much." In this case it serves to emphasize *-sugiru*.
- *-sugite* is the *-te* form of the suffix *-sugiru*, which adds the meaning "excessive(ly)/too much" to verbs and adjectives.
- *anshin* is "ease/peace of mind" or "freedom from worry," and *anshin suru* means "be relieved/reassured/made free of worry" →"get complacent." *Shimatta* (from *shimau*, "finish/complete") after a verb can indicate either that the action has been completely finished or that the result was regrettable/undesirable.
- strictly speaking, this sentence consists only of a noun and its modifiers, with both *oroka-na* and *anmari kanpeki-sugite anshin shite shimatta* modifying *watashi*: "Foolish me, who let myself get complacent because it was so perfect."

13 **Narration:** みんな きちんと やってる んだ なあ!
Minna *kichin-to* *yatte-ru* *n da* *nā*
everyone properly doing (explan.) aren't they
Everyone is properly studying! → **Everyone else is studying just like they should!** (PL2)

- *kichin-to* = "properly/appropriately/neatly"
- *yatte-(i)ru* is an informal equivalent to *shite-iru* ("is/are doing").

15 **Narration:** まだ 一週間 ある!
Mada *isshūkan aru*
still one week exists/have
There is still one week → **I still have one week!** (PL2)

16 **Narration:** 再び、 めんみつな 計画。
Futatabi *menmitsu-na* *keikaku*
once again detailed plan
Once again, (I make) a detailed plan. (PL2)

- *futatabi* is a rather formal sounding word. Using it here instead of *mō ichido* gives a slightly humorous effect.

17 **Narration:** よし! 十分 いける ぞ!
Yoshi *Jūbun* *ikeru* *zo*
okay sufficient(ly) is good/will do (emph)
All right! I can make it just fine! (PL2)

- *yoshi* ("good/all right/okay") can express determination or resolution when starting a task.
- *jūbun* = "enough/sufficient/plenty"
- *ikeru* is the potential ("can/able to") form of *iku* ("go"), but it sometimes takes on the idiomatic meaning of "can do/can make it."
- *zo* is normally a rather rough, masculine particle for giving emphasis, but it's sometimes used by females in very informal situations or in private thoughts in a joking kind of way. Here it adds to the feeling of determination.

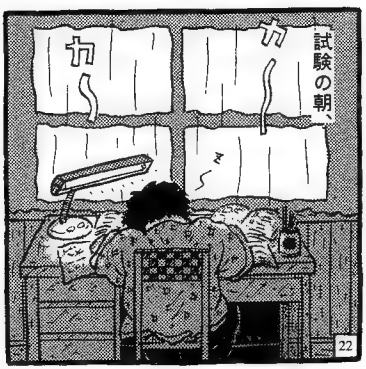
めったにしない
机の整理。
19

ホッとして
それからの一週間に
私の
したこと。
18

きわめつけ、
年賀状の
版画彫り。
21

同じく
本棚の整理。
20

裸一貫で
出かけて行く、
私であった。
おわり。
23


試験の朝。
カラス
ミンミン
22

18 **Narration:** ホッとして、 それからの 一週間 に 私 の した こと。
Ho-tto shite sorekara no isshūkan ni watashi no shita koto
feel relieved-and from then one week during I/me (subj) did things
Having breathed a sigh of relief, the things I did in the following week: (PL2)

- *ho-tto shite* is from *ho-tto suru*, "breathe a sigh of relief." • *sorekara* means "after that/from then," and *no* allows it to modify *isshūkan* ("one week") → "the (one) week after that."
- *ho-tto shite, sorekara no isshūkan ni watashi no shita* is a complete thought/sentence ("I did in the following week after breathing a sigh of relief") that modifies *koto* ("thing[s]") → "The things I did . . ."

19 **Narration:** めったに しない 机 の 整理。
Metta-ni shinai tsukue no seiri
seldom do desk ('s) reorganization
Reorganizing my desk, which I rarely do. (PL2)

- *metta-ni* is followed by the negative form of a verb to mean "rarely/seldom (do)." *metta-ni shinai* is a complete thought ("[I] seldom do") modifying *tsukue no seiri* ("reorganization of desk").

20 **Narration:** 同じく 本棚 の 整理。
Onajiku hondana no seiri
similarly bookshelves ('s) reorganization
Similarly, reorganizing my bookshelves. (PL2)

- *onajiku* is the adverb form of *onaji* ("the same/identical").

21 **Narration:** きわめつけ、 年賀状 の 版画彫り。
Kiwame-tsuke nengajō no hanga-bori
take to extremes New Year's card ('s) woodblock-carving
I even went so far as to carve a woodblock for my New Year's cards. (PL2)

- the expression *kiwame* (= "end/extreme") *o tsukeru* (="attach/put on") can simply mean "put an end to/put the finishing touches on," but here it implies taking things to the extreme, almost like saying "to top it all off . . ."
- *hanga-bori* is a combination of "(woodblock) print" and the noun form of *horu* ("carve"). Making one's own New Year's greeting cards by carving woodblocks is quite popular in Japan.

22 **Narration:** 試験 の 朝、
Shiken no asa
examination (of) morning
The morning of the exam, . . .
FX: カ～ カ～
Kā kā
(effect of sun shining in through windows)

23 **Narration:** 裸一貫で 出かけて行く、私 で あった。
Hadaka ikkan de dekakete iku watashi de atta
without means go out I/me was
It was myself who went off without means. → **I went off to school utterly unprepared.** (PL2)
Lower Left: おわり
Owari
The End

- *hadaka* means "naked/nakedness," and *ikkan* can mean "one *kan*" (an old unit of weight equal to about 8.3 lbs) or "from first to last/from top to bottom." We are not absolutely sure, but the first interpretation seems more likely. *Hadaka ikkan de* is an expression meaning "with nothing but one's nakedness/with nothing to one's name/without means or resources." *hadaka ikkan de dekakete iku* is a complete sentence ("go out unprepared") modifying *watashi* ("I/me").
- *de atta* is the past form of *de aru*, a form equivalent to *da/desu* ("is/are") but with a more literary feel. This is equivalent to *datta/deshita* in a more colloquial style.

第52話 幼なじみ
中学の同級生の理絵ちゃんは東京で理容師をやっている
シャキシャキ
1
今度 店を変わってアパートの近くに来たので初めて彼女に髪を切ってもらうことにした
シャキシャキ
2
そーいえば あたしボーズ頭のコースケ君しか見たことなかったわ…
3

1

Title: 第 52 話 幼なじみ
Dai Gojū-ni Wa: Osana-najimi
No. 52 Story: childhood friend
Story No. 52: Childhood Friend

Narration: 中学 の 同級生 の 理絵ちゃん は 東京 で 理容師 を やっている
Chūgaku no dōkyūsei no Rie-chan wa Tōkyō de riyōshi o yatte-iru
jr. high school ('s) same-class student ('s) Rie (as-for) Tokyo in barber (obj.) is doing
Rie, who was in the same class (as me) in junior high, is (now) working as a barber in Tokyo. (PL2)

Sound FX: シャキ シャキ
Shaki shaki
Clip clip (sound of scissor blades as she lightly trims the hair tips)

- *chūgaku* is a short form of *chūtōgakkō*, literally "middle school." In the postwar Japanese system it refers to grades 7 through 9.
- *yatte-iru* is from the informal verb *yaru* ("do"). *-iru* added to the *-te* form of a verb can indicate a continuing action ("is doing" ▸ "is working as").

2

Sound FX: シャキシャキ
Shaki shaki
Clip clip (sound of scissors)

Narration: 今度 店 を 変わって アパート の 近く に 来た ので
Kondo mise o kawatte apāto no chikaku ni kita no de
recently shop (obj.) switched-and apartment ('s) nearby to came since/because
初めて 彼女 に 髪 を 切ってもらう ことにした
hajimete kanojo ni kami o kitte-morau koto ni shita
for the first time her by hair (obj.) receive-cutting decided to
Recently she changed shops and came (to one) near (my) apartment, so I decided to have her cut my hair for the first time. (PL2)

- *kondo* can mean "this time/now," "next time/soon," or "last time/recently," depending on context. Here the verb is in the past form (*kita* = "came") so it's "recently."
- *kawatte* is the form of *kawaru* ("change/switch") that allows the sentence to continue.
- *kita* is the past form of *kuru* ("come"). The particle *ni* indicates "to."
- *kami* = "hair (on a person's head)," c.f. *kami no ke*
- *kitte* is the *-te* form of *kiru* ("cut"). *morau* ("receive") after the *-te* form of a verb indicates the action being done for the speaker or someone close to him/her.
- *. . . koto ni shita* is the plain/abrupt past form of the expression *. . . koto ni suru*, meaning "decide to . . ."

3

Rie: そーいえば あたし ボーズ頭 の コースケ君 しか 見たことなかった わ . . .
Sō ieba atashi bōzu-atama no Kōsuke-kun shika mita koto nakatta wa
when you say that I shaved-head ('s) Kōsuke other than had not seen (fem.)
"Come to think of it, I had never seen you with anything but a shaved head." (PL2)

- *sō ieba*, literally "if/when you say that" (from a combination of *sō* ["so/that way"] and the conditional "if/when" form of *iu* ["say"]), is used like "now that you mention it," or, when thinking to oneself, "now that I think of it/come to think of it."
- *atashi* is a feminine form of *watashi* ("I/me"). The particle *wa* has been omitted after *atashi*, as it often is in colloquial speech.
- *bōzu* is an informal word for Buddhist priests/monks, and *atama* means "head," so *bōzu-atama* refers to a very close-cropped or shaven head.
- calling an adult male by his first name + *kun* (an equivalent of *-san* ["Mr./Ms."] reserved mostly for males) suggests a certain degree of familiarity.
- *shika . . . nai* is an expression meaning "only . . ." or "nothing but . . ."
- *mita* is the plain/abrupt past form of *miru* ("see").
- *. . . koto (ga) nakatta* is the plain/abrupt past form of *. . . koto ga nai*, meaning "have never . . ."

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ジョキ
4
髪がうたいせいかしら？
切れ味がわるいわ
パサパサ
5
ジョキ
6
コースケ君
あたしのこと
好きだったでしょ
どきっ
7
ジョキ
8
お客様
耳は全部
出しましょーか？
えっ
あ…
はい…
9
今まで
注文なんか
出したこと
ないん
でしょ
今日はポイント
だけ聞くからあとは
あたしに任せて
10
11
12

4

Sound FX: ジョ...キ...
Jo ki (sound of a heavier cut)

- *joki* is the standard sound effect for cutting, but here it contrasts with *shaki*, above, to suggest she is making a heavier/deeper cut through a larger bunch of hair. The break in the middle makes it feel even more like she's encountering considerable resistance.

5

Rie: 髪 が かたい せい かしら... 切れ味 が わるい わ...
Kami ga katai sei kashira... Kire-aji ga warui wa
hair (subj.) hard/stiff consequence I wonder feel of cutting (subj.) bad/poor (fem.)
"I wonder if it's because his hair is (so) stiff. These don't cut well." (PL2-Fem)

Sound FX: パチ パチ
Pachi pachi **Click click** (sound of clicking scissors blades together)

- *kire-aji*, meaning "sharpness," comes from *kireru* ("able to cut") and *aji* ("taste/flavor"), so it's literally "the flavor of (something's) ability to cut."

6

Sound FX: ジョキ
Joki (effect of cutting)

7

Rie: コースケ君 あたしのこと 好きだった でしょ
Kōsuke-kun atashi no koto suki datta desho
Kōsuke (about) me liked didn't you
"Kōsuke, you liked me, didn't you?" (PL2)

FX: どきっ
Doki! **Thump!** (effect of being startled)

- *atashi no koto* would mean "about me/things about me" in most contexts, but when the issue is personal affections it simply means "me."
- *desho* is a colloquial contraction of *deshō*.

8

Sound FX: ジョキ
Joki (effect of cutting)

9

Rie: お客様 耳 は 全部 出しましょー か?
O-kyaku-sama mimi wa zenbu dashimashō ka
(hon.)guest (hon.) ear(s) as-for all/entirety shall (I) expose (?)
"Sir, do you want it off the ears?" (PL3)

Kōsuke: えっ...あ...はい...
E! A Hai
"Huh?... Er... Yes." (PL3)

- *kyaku* = "guest/customer/patron" and both the *o-* and the *-sama* are for politeness. Rie has suddenly turned formal and businesslike, as she does several more times below.
- *dashimashō* is from the verb *dasu* ("put out/expose").

10

Rie: 今 まで 注文 なんか 出したことない ん でしょ
Ima made chūmon nanka dashita koto nai n desho
now until request anything like have not put out (explan.) have you
"Until now, you haven't made specific requests, have you?" (PL2)

今日 は ポイント だけ 聞く から あと は あたし に 任せて
Kyō wa pointo dake kiku kara ato wa atashi ni makasete
today as-for key points only ask because/so remainder as-for I/me to entrust with
"Today I'll only ask about the main points, so leave the rest to me." → **"Today I'll go ahead and ask my usual questions, but you can just leave the rest to me."** (PL2)

- *chūmon* = "an order/a (specific) request" • *chūmon o dasu* = "make an order/request"
- *nanka*, meaning "such as/things like," can be substituted for the particle *o*.
- *dashita* is the plain/abrupt past form of *dasu* ("put out/submit"), so the expression *chūmon o dasu* means "submit/make an order/request."
- *makasete* is the *-te* form of the verb *makaseru* ("entrust [someone] with/leave up to [someone]"). The *-te* form here acts as a gentle and informal command/request.

では髪を洗いますので
13
ゴシ
クサミから手がふこかったな……
14
中学校で野球部のマネージャーをしていた頃 この手でユニホームの洗濯をしていた
じゃー
15
かゆいところはありませんか
全部……
16
ゴシゴシゴシゴシ
やだ～～～ 今までそんなこと言う人いなかったわよ！ ちゃんと洗ってんの？
17
18
お客さま
19
ヒゲがかたいようなのでもう一度タオルを当てさせていただきます
あっはい…
20

13

Rie: では　髪　を　洗います　ので
Dewa　*kami*　*o*　*araimasu*　*no de*
well then　hair　(obj.)　will wash　because/so
"Now, I am going to wash your hair, so . . ." (PL3)

- *dewa* = "well then/in that case" Saying *dewa* instead of *jā* has a formal sound to it.
- *araimasu* is the PL3 form of *arau* ("wash/will wash")

14

Kōsuke: ムカシ　から　手　が　小さかった　な
Mukashi　*kara*　*te*　*ga*　*chiisakatta*　*na*
long ago/before　from　hand(s)　(subj.)　were small/little　weren't they
"Her hands have always been small, haven't they." (PL2)

Sound FX: ゴシゴシ
Goshi goshi　**Scrub scrub** (effect of a scrubbing action)

- *te* can also mean "arm(s)," but with the adjective *chiisai* ("small/little") has to mean "hand(s)."
- *chiisakatta* is the plain/abrupt past form of *chiisai* ("small/little").

15

Narration: 中学校　で　野球部　の　マネージャー　を　していた　頃
Chūgakkō　*de*　*yakyū-bu*　*no*　*manējā*　*o*　*shite-ita*　*koro*
middle school　at　baseball team　('s)　manager　(obj.)　was doing　time
この　手　で　ユニホーム　の　洗濯　を　していた
kono　*te*　*de*　*unihōmu*　*no*　*sentaku*　*o*　*shite-ita*
these　hand(s)　with　uniform(s)　('s)　washing　(obj.)　did
"In junior high school when she was manager of the baseball team, she washed the uniforms with these hands." (PL2)

Sound FX: じゃー
Jā　(sound of water showering down)

- *bu* = "department/division/section," but in referring to school activities means "team/club."
- Except figuratively, *sentaku* cannot refer to washing anything other than clothes.

16

Rie: かゆい　ところ　は　ありませんか
Kayui　*tokoro*　*wa*　*arimasen ka*
itchy　place/location　as-for　aren't there
"Do you have any itchy spots?" (PL3)

Kōsuke: 全部 . . .
Zenbu
"All over . . ."

17

Rie: や　だー　今　まで　そんなこと　言う　人　いなかった　わよ!　ちゃんと　洗ってん　の?
Ya　*da~*　*Ima*　*made*　*sonna koto*　*iu*　*hito*　*inakatta*　*wa yo*　*chan-to*　*aratte-n*　*no*
unpleasant is　now　until　such thing　say　person　there was not　(fem/emph)　properly　washing　(?)
"Oh yu-u-ck! Nobody ever said that before. Are you shampooing like you should?" (PL2)

Sound FX: ゴシ　ゴシ　ゴシ　ゴシ
Goshi goshi goshi goshi (in bold, the effect of harder scrubbing than before)

- *ya da* is an informal and somewhat playful exclamation of disgust.
- *inakatta* is the plain/abrupt past form of *inai*, the negative of *iru* ("be/exist") → "did not exist."
- *aratte-n* is a colloquial contraction of *aratte-iru*, from the verb *arau* ("wash").

19

Barber: お客さま
O-kyaku-sama
(hon.) guest/customer (hon.)
"Sir." (PL3-4)

20

Barber: ヒゲ　が　かたい　よう　なので　もう　-度　タオル　を　当てさせていただきます
Hige　*ga*　*katai*　*yō*　*na no de*　*mō*　*ichido*　*taoru*　*o*　*atesasete itadakimasu*
facial hair (subj.)　hard　appearance　so　more　one time　towel　(obj.)　have you allow me to put
"Your beard seems stiff, so I'll take the liberty of putting on another (hot) towel." (PL3-4)

Kōsuke: あっ　はい . . .
A!　*Hai*
"Uh, okay." (PL3)

- *atesasete* is from the verb *ateru* ("set/place against").
- *-sasete* ("cause/permit") + *itadakimasu* ("accept/receive") is a very polite verb-ending that literally means something like "I will receive/accept the favor of being permitted to . . ." → "I will take the liberty of . . ."

動かないでね
21
シャリ シャリ
22
ねえ…コースケくん
ん!?
23
あたしもケッコウ好きだったんだァ
ぴくっ
24
動いちゃダメ!!
25
やっぱり…
シャリ
気づいてなかったんだ…
26
カノジョできた?
ぐい
ぐい
27
ビキ ビキ ビキ ビキ
28

21

Rie: 動かないで ね
Ugokanaide ne
"Don't move, okay?" (PL2)

- *ugokanaide* is the negative *-te* form of *ugoku* ("move"). The *-te* form serves as a gentle and informal command/request. More formally she would say *ugokanaide kudasai*, "Please don't move."

22

Sound FX: シャリシャリ
Shari shari (sound of razor scraping)

23

Rie: ねえ . . . コースケくん
Nē Kōsuke-kun
"You know . . . Kōsuke."

Sound FX: シャリ
Shari (sound of razor blade)

Kōsuke: ん . . .
N
"Huh?"

- *nē* at the beginning of a sentence is like "Say/You know/Look here."

24

Rie: あたし も ケッコウ 好きだった んだァ
Atashi mo kekkō suki datta n dā
I also/too quite a bit liked (explan.)
"I liked (you) quite a bit, too." (PL2)

FX: ぴくっ
Piku! **Twitch.**

- *kekkō* = "fairly/pretty much/quite a bit" or "more than you might have thought/expected."

25

Rie: 動いちゃ ダメ!!
Ugoicha dame
moving won't do
"Don't move!!" (PL2)

- *ugoicha* is a contraction of *ugoite wa*, from the verb *ugoku* ("move").
- *-te wa dame* following a verb makes a negative command "Don't . . ."

26

Rie: やっぱり . . . / 気づいてなかった んだ . . .
Yappari kizuite-nakatta n da
after all (you) weren't aware (explan.)
"You didn't notice, after all." (PL2)

Sound FX: シャリ
Shari (sound of razor blade)

- *kizuite-(i)nakatta* is from the verb *kizuku* ("realize/notice/become aware").

27

FX: ぐいぐい
Gui gui (effect of her body rubbing against Kōsuke as she leans over to shave him.)

28

Rie: カノジョできた?
Kanojo dekita
girlfriend made
"Have you found a girlfriend?"

FX: どき ぎくっ どき ぎくっ どき
Doki giku! doki giku! doki (effect of heart pounding and bolts of tension going through body)

- *kanojo* is used both as the pronoun "her" and as a word for "girlfriend."
- *dekita* is the plain/abrupt past form of *dekiru* ("be made"), so her question is a bit more literally, "Have you made a girlfriend?"
- *doki* and *giku* are both effects of being startled, but *doki* is like a thump of the heart (*doki-doki suru* is for one's heart to flutter/throb/pound), while *giku* gives the feeling of a jolt going through one's body.

そのヒト……
あたしに似てる？
ピッ
29
動いちゃダメ!!
30
に、似てます
＝
＋
31
へーえ
ならよろしい！
ポッ
32
パサ
…
33
ゴ～
ふー
34
はっ
35
お疲れさまでした
ども…
パパッ
36
また来てね
…ん
37

29
Rie: そのヒト . . . / あたし に似てる?
Sono hito *atashi* *ni nite-ru*
this person I/me resembling
"That someone . . . / does she look like me?" (PL2)
FX: ピクッ
Piku! **Twitch!**
- *nite-(i)ru* = "looks like/resembles."

30
Rie: 動いちゃダメ!!
Ugoicha dame
"Don't move!!" (PL2)

31
Kōsuke: に、似てます
Ni- nite-masu
re- resembles
"(Sh- she) looks like you." ‣ **"Y- yes, she does."** (PL3)

32
Rie: へーえ / なら よろしい!
Hē / *Nara* *yoroshii*
(excl.) if (so) satisfactory
"Really? Then I approve!" (PL3-2)
FX: ポッ
Po! (effect of blush)
- *hē* is an expression of surprise, "really?/how about that?/Wow!"
- *yoroshii* is a PL3 equivalent of *ii/yoi* ("good/fine"). By using its abrupt form (*yoroshii* instead of *yoroshii desu*) she is playfully adopting a superior tone, as if permission is hers to give.

33
Sound FX: パサ
Pasa (effect of towel "flopping" lightly on his face)

34
Sound FX: ゴー
Gō (howl of hair dryer)
Kōsuke: ふー
Fu~
"Whew." (sigh)

35
FX: ぱりっ
Pari! (effect of freshness/crispness)

36
Rie: お疲れさま でした
O-tsukare-sama *deshita*
(hon.) tiring experience it was
"Thank you for your patience." (PL3)
Kōsuke: ども . . .
Domo
"Thanks."
Sound FX: パッパッ
Pa! pa! (effect of brushing briskly)
- *o-tsukare-sama* comes from the verb *tsukareru* ("become tired"). It's a polite way to thank someone for his/her hard work, or for enduring discomfort, so we've translated it as "Thank you for your patience," but an American barber would more likely say something like "There, you're all done." or "There you are."
- *domo* (more formally *dōmo*) actually means "indeed/really/quite," but here it's short for *dōmo arigatō* (*gozaimasu/mashita*), "Thank you very much."

37
Rie: また 来て ね
Mata *kite* *ne*
again coming (colloq.)
"Come again, okay?" (PL2)
Kōsuke: ん
N
"Uh. . ."
- *kite* is the verb *kuru* ("come") in the *-te* form, which makes it a request. *ne* expects agreement/compliance.

返事は？
うん……
うん……
38
ちゃんと目を見て!!
目を見な!! 時のコースケ君ってあいまいな時なんだから
39
うん……
40
どーやらこの先オレの頭は理絵ちゃんに 任せることになりそーだ……困った 困った
BER 森山
ありがとうございました
BARBER 森山
coffee
華
41

38

Rie: 返事　は?
Henji wa
answer as-for
"What's your answer?" (PL2)

Kōsuke: ん . . . うん . . .
N Un
"Uh . . . uh-huh."

39

Rie: ちゃんと 目　を　見て!!
Chan-to me o mite
properly eye(s) (obj.) looking
"Properly look at my eyes!!" → **"Look me straight in the eye!!"** (PL2)

目　を　見ない　時　の コースケ君　って　あいまいな　時　なんだ　から . . .
Me o minai toki no Kōsuke-kun tte aimai na toki na n da kara
eye (obj.) don't look time of Kōsuke-kun (topic) vague time (explan.) because
"Because when you won't look me in the eye is when you're being wishy-washy." (PL2)

- *mite* is the verb *miru* ("look") in the *-te* form, which makes it an informal request/command.
- *minai* is the negative form of *miru.*
- *me o minai toki no Kōsuke* is literally "Kōsuke when he won't look (me) in the eye."
- *tte* is a colloquial equivalent of *to iu no wa*, literally "the thing called/described as. . ." But it's easiest to think of it as simply as replacing the particle *wa* in this case.
- *aimai-na* = "ambiguous/vague/wishy-washy"
- *na n(o) da* gives emphasis and indicates she is making an explanation.

40

Kōsuke: うん . . .
Un
"Uh-huh."

41

Sign and Door: BARBER 森山
Barber Moriyama (name of shop)

Narration: どーやら　この　先　オレの　頭　は　理絵ちゃん　に　任せることになりそーだ . . .
Dōyara kono saki ore no atama wa Rie-chan ni makaseru koto ni nari-sō da
somehow this after my head/hair as-for Rie to it seems that I will be entrusting

困った　困った
Komatta komatta
(I'm) troubled (I'm) troubled
"Somehow it looks like from now on I'll be entrusting my hair to Rie . . . I think I'm in trouble." (PL2)

Rie: ありがとうございました
Arigatō gozaimashita
"Thank you very much." (PL3-4)

- *kono saki* = "after this/from now on"
- *ore* is an informal/abrupt masculine form of "I/me."
- *atama* = "head," but when speaking of haircuts means "hair."
- *makaseru* = "entrust/leave up to"
- *koto ni naru* is an expression meaning "(it will) become the case that. . ." and *-sō da* means "appears/looks like," so *koto ni nari-sō da* literally means "looks like it will become the case that."
- *komatta* is the plain/abrupt past form of *komaru* ("be in trouble/difficulty"). It's used as a mild exclamation of distress, "How awkward!/I'm in trouble!/I'm ruined!/What am I going to do!?"

ツルモク独身寮

Tsurumoku Dokushin-ryō

by
窪之内英策
Kubonouchi Eisaku

- ***Tsurumoku*** is the name of a (fictitious) furniture manufacturing company near Tokyo. The characters in this manga are blue collar workers living in a company dormitory.
- ***Dokushin*** means "single/unmarried," and can refer to men or women.
- ***ryō*** means "dormitory."

In the last episode . . .

(left)
Miyagawa Shōta, age 19, resident of the Tsurumoku company dorm, wakes up one morning to the sound of joggers chanting cadence.

(right)
The joggers are new company recruits finishing up their "basic training." When he sees them, Shōta realizes that he is no longer at the bottom of the seniority ladder — he is finally someone's *senpai*, or "senior."

(left)
The first new employee Shōta encounters is Yazaki, a Sean Penn type who has slipped away from the group, and is hiding behind a wall, sneaking a smoke. Yazaki glares rudely at Shōta, who is shocked by this blatant disrespect from a *kōhai* ("junior").

(right)
The second new employee Shōta meets is Hirata, a new recruit from deep in the mountains of Aomori. A personality somewhat reminiscent of Andy Griffith in "No Time for Sargents," Hirata is moving in as the 4th roommate in Shōta's room. As we begin this episode, Shōta is giving Hirata a tour of the dorm.

The *senpai-kōhai* phenomenon

Why is Shōta so happy? As Shōta takes Hirata on a tour of the dorm, Hirata calls him Miyagawa-*senpai*. The exaggerated *shōjo manga* drawing style used below reflects the exaggerated nature of his reaction, but the fact remains that Shōta, typical of most Japanese his age, takes pleasure in being addressed as "*senpai*."

Shōta: 宮川　　センパイ!!
Miyagawa senpai
"Mister (Senior) Miyagawa!!"
なんて ステキな 響き!!
Nan te suteki-na hibiki
what a wonderful sound/reverberation
"What a lovely sound!!" (PL2)

- *senpai* is written in katakana here to give it emphasis; the dots are like an underline.
- *-senpai* is used here with a name like a substitute for *-san*.

- *Senpai*, "senior," and *kōhai*, "junior," are terms that represent one type of traditional vertical relationship in Japanese society. Anyone who enters a group before you is automatically your *senpai*, while anyone who enters after you becomes your *kōhai*.
- *Senpai* are usually, but not necessarily, older than *kōhai*.
- In Japanese society, seniority brings privilege as well as responsibility. *Senpai* act as mentors to *kōhai* by providing discipline and guidance as well as teaching them the tricks of the trade and looking out for their interests. In return, *kōhai* are expected to respect and defer to *senpai*, follow their lead, and express gratitude and loyalty for the teaching and guidance bestowed upon them.
- The relationship is not confined to group or organizational activities — *senpai* often guide and counsel *kōhai* on social and personal matters as well.
- Typically, the first experience of *senpai-kōhai* relationships comes in extracurricular club activities in junior or senior high school, where such relationships are characteristic of both sexes; but later in the professional world, *senpai-kōhai* relationships are almost exclusively within the domain of males.
- The relationship does not end after *kōhai* learn the inner workings of the group. It lasts as long as people are part of the group, and often extends into the future, where sometimes a particular *senpai* becomes a lifelong mentor. When *kōhai* meet *senpai* later in life, they may still defer, even if they may have attained relatively higher professional status than their *senpai*.
- Not everyone handles the *senpai-kōhai* relationship in the same way. In our story, Shōta and Hirata both take it very seriously, being careful to use *-san* and *desu/masu* sentence endings with their *senpai*. Yazaki, on the other hand, is more informal about the relationship, quickly slipping into plain/abrupt forms. This irks Shōta, coming as it does when he is finally getting his first taste of being *senpai*, and it intensifies the conflict/rivalry between the two.

先輩 – 後輩
senpai *kōhai*

The kanji common to both these words is 輩, which is read *hai* (or *-pai* for euphony in combinations). It essentially refers to a member of a group of some kind — a school, club, association, company, etc. — so it can be translated as "colleague/fellow/comrade."

The *sen* (先) in *senpai* has the meaning "leading/previous/going first," so *senpai* is something like "senior colleague."

The *kō* (後) in *kōhai* means "after/later/following," so *kōhai* would be "junior colleague."

As this episode begins, Miyagawa (Shōta) is taking the newcomer Hirata on a tour of the dormitory.

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1

Hirata: いや . . . あの、ボク . . .
Iya ano boku
"Well, er, I . . ."

Hirata: なんか 安心した んス よ ね . . .
Nanka anshin shita n su yo ne
somehow felt relieved (explan.) (emph.) you know
"Somehow I feel relieved . . ." (PL3)

- *iya* is literally "no," but can also be a neutral exclamation, like "well . . ." or "actually . . ."
- *ano* = "Well/Say/Er—"
- *boku* = "I/me," used primarily by boys or young men.
- *anshin shita* is the plain past of *anshin suru*, "feel relieved/reassured/at ease."
- *n su* is a contraction of *no desu*.

2

Miyagawa: え？なに が？
E Nani ga
huh? what (subj.)
"Huh? What about?"

Hirata: ボ、ボク 寮 生活 って 初めて なんス よね、だから スゴク 不安で . . .
Bo boku ryō seikatsu tte hajimete nan su yo ne dakara sugoku fuan de
I- I dorm life (topic) for the first time (explan.) (emph.) therefore extremely was apprehensive and...
"I-it's the first time I've lived in a dorm, you know, so I was awfully anxious . . ." (PL3)

- *nani ga* is literally "what" as the subject, implying "what were you relieved from/worried about?"
- *tte* is short for *to iu no wa*, literally "what is called . . ."
- *hajimete* = "for the first time" (from the verb *hajimeru*, "begin")
- *nan su* is short for *na no desu*, which indicates an explanation.
- *sugoku*, the adverb form of the adjective *sugoi*, means "awfully/extremely."
- *fuan* = "anxiety/apprehension"
- *de* is a continuing form of *desu*. The (past) tense is determined from context.

3

Hirata: け、けど、みんな 優しそうな 人達 で . . .
Ke kedo minna yasashisō-na hito-tachi de
b- but everyone gentle-seeming people are, and . . .
"B-but (you) all seem like nice people, and . . ." (PL3)

Hirata: ボ、ボク 安心した ッス!!
Bo boku anshin shita ssu
I I felt relieved (dial. ▸ PL3)
"I-I feel relieved!!" (PL3)

- *yasashi-sō* is from the adjective *yasashii*, "kind/gentle." The suffix *-sō*, with an adjective, means "seems to be . . ." The following *na* makes this expression function as an adjective, too.
- *hito-tachi* = "people." By itself, *hito* can be either "person" or "people"; the suffix *-tachi* makes it clearly plural.

5

Miyagawa: ああ、この 寮 は みんな あったかい 人 ばかり さ！
Ā kono ryō wa minna attakai hito bakari sa
yes this dorm as-for everyone warm person only (emph.)
"Yeah, this dorm has nothing but warm-hearted people!" (PL2)

- *ā* can mean "yes," or a more noncommittal "well/er—."
- *attakai* is a contraction of *atatakai*, "warm" (or referring to people, "warm-hearted/kind").

6

Miyagawa: よしっ 来い!! 平田!!
Yoshi! koi Hirata
all right come Hirata
"OK! Come on, Hirata!!" (PL2)

Hirata: は、はいっ!! 宮川 先輩!!
Ha hai! Miyagawa senpai
y- yes Miyagawa senior
"Y-yessir, Mister Miyagawa!!" (PL3)

- *koi* is the abrupt command form of the verb *kuru*, "come."
- *senpai* ("senior") is used here with a name, like *-san*.

で、ここが屋上。
物干し物になってるからさ。
7
8
9
そっか……
去年この場所で……
初めてみゆきさんと……
10
ん？
え？
11
12
13

7

Miyagawa: で、ここ が 屋上。
De koko ga okujō
...and here (subj.) roof
物干し場 [物] になってる から さ。
Mono-hoshi -ba ni natte-ru kara sa
clothes drying/airing place is used for because (emph.)
"And this is the roof. It's for drying clothes and airing bedding." (PL2)

- *de* ("and") at the beginning of a sentence indicates a connection to what was said before.
- *okujō* = "rooftop," often meaning a building roof that is used for some purpose. The sentence would normally end with *desu*.
- *mono-hoshi* is a combination of *mono* ("thing") + *hoshi* from the verb *hosu* ("hang up to dry/air"). In addition to clothes drying, this spot would also be used for airing *futon*.
- there is a misprint in the original Japanese here. The kanji 物 (*mono*, "thing") was used instead of 場 (*ba*, "place"), so 物干し場 was mistakenly printed as 物干し物.
- *natte-(i)ru* is from *naru*, "become," here meaning something like "functions (as) . . ."

10

Miyagawa: そっか . . . 去年 この 場所 で . . .
Sokka Kyonen kono basho de
that's right last year this place at
"That's right . . . Last year in this place . . ." (PL2)

初めて みゆきさん と . . .
Hajimete Miyuki-san to
for the first time Miyuki with
"For the first time Miyuki and (I) . . ." (PL2)

- *sokka* is a contraction of *sō desu ka*, "Is that so/I see"; here it is a rhetorical question, closer to "Oh, yeah, that's right."
- *to* at the end means "with (Miyuki)," implying but not describing an interaction between Miyagawa and Miyuki.

11

Miyagawa: ん？
N
"Wha-?"

Hirata: え？
E
"Huh?"

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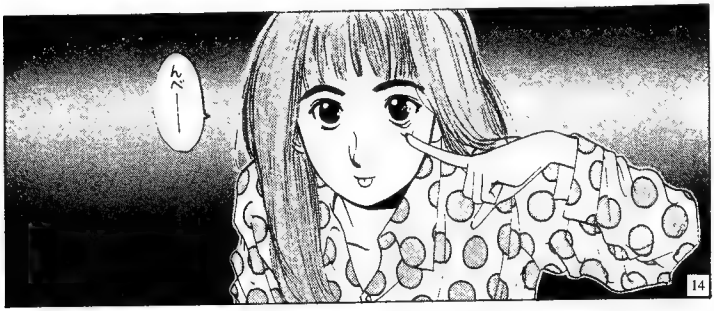
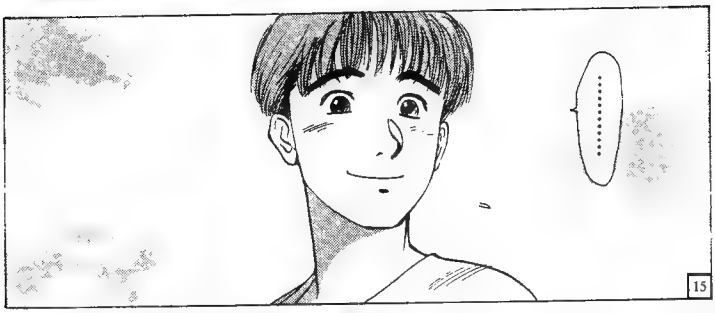

んべ〜〜
14


……
15

ス、ステキな女っスね〜〜〜!!
16

あ、あの女やっぱし宮川生徒の彼女さんかなんかですか?
い、いやまあそのなんだ……ハハハハハ!!
17

あれ?
18

な、なにやってんスか?田畑先輩……
趣味だ!気にすんな!
ハッ
ハッ
ハッ
ハッ
19

14

Miyuki: んべー
Nbē
"Nyaa!" (PL1)

- This is short for *akanbei*, a Japanese kids' insult pretty much like "nyaah nyaah" or "nuts to you." It is usually accompanied by this gesture of pulling down on the lower eyelid.

16

Hirata: ス、ステキな 女(ひと) っス ね～！！
Su suteki na hito ssu ne~
w- wonderful (female) person is isn't she
"S-she's a lovely lady, isn't she!!" (PL3)

- *suteki-na* = "lovely/beautiful"; writing it in katakana adds emphasis.
- *hito* ("person") appears in hiragana next to the kanji character *onna* ("woman"). This device is often used in manga to show another nuance of the spoken word (see *Basic Japanese* No. 7).

17

Hirata: あ、あの 女(ひと) やっぱし 宮川 先輩 の 彼女さん かなんか です か？
A ano hito yappashi Miyagawa senpai no kanojo-san ka nan ka desu ka
Uh that person as expected Miyagawa senior ('s) girlfriend or something is (?)
"S-so is she your girlfriend or something, then, Mr. Miyagawa?" (PL3)

Miyagawa: い、いや まあ その なん だ... ハ ハ ハ ハ ハ!!
I iya mā sono nan da Ha ha ha ha ha
"N-no, well, that, what . . . Ha ha ha ha ha!!" (PL2)

- *ano hito* = "that person"; as the subject, this would normally be followed by *wa*.
- *yappashi* is a colloquial variant of *yappari* or *yahari*, "after all/as expected."
- *kanojo* literally means "she/her," but in some contexts can mean "(one's) girlfriend/sweetheart." The honorific *-san* is added for politeness. Throughout this episode, Hirata uses polite forms, while Miyagawa, as *senpai*, uses abrupt/informal forms.
- *iya mā sono nan da* is a string of verbal pauses — Miyagawa isn't sure how to answer.

18

Hirata: あれ？
Are
"Wha-?"

- as an exclamation *are* can mean "Look!/What's that?"

19

Hirata: な、なに やってんスか? 田畑 先輩?
Na nani yatte n su ka Tabatake senpai
what doing (seeking explanation) Tabatake senior
"W-what's he doing — Mr. Tabatake . . . ?" (PL3)

Miyagawa: 趣味 だ! 気にすんな!
Shumi da Ki ni sun na
hobby is don't be concerned
"It's his hobby! Pay him no mind!" (PL2)

Sound FX: ハッ ハッ ハッ ハッ
Ha! Ha! Ha! Ha!
"Pant! Pant! Pant! Pant!"
(*Ha! Ha!* represents the sound of panting, it does not actually mean "pant.")

- *nani* ("what") would normally be followed by the particle *o*. Note the inverted syntax, common in Japanese, that puts the subject (Tabatake) at the end for emphasis.
- *yatte n su ka* is a contraction of *yatte-iru no desu ka*. *yatte-iru* is from *yaru*, "do."
- *shumi* can mean "hobby/pastime," or can be used to indicate one's interests or tastes.
- *ki ni sun na* is a contraction of *ki ni suru na*, "pay no mind/don't be concerned." When *na* follows the abrupt form of a verb, it makes a negative command.
- The box of tissue paper is a familiar symbol to manga readers suggesting that Tabatake is not just watching.

レディース&
ジェントルメーン!!
21
20
今年もまた
こりずに新入寮生どもが
入ってきたぜえっ!!
祝 新入寮生 ようこそ
今宵は
飲めや唄えやの
大騒ぎぃ!!
朝まで踊っても
いいんだぜBABY!!
ハッハ――!!
22
それでは毎年恒例、
寮長からの
あいさつだーッ!!
23
え～～～…
24
ワシに、
変身させろ!!
25

21

MC: レディース & ジェントルメーン!!
Rediisu ando jentorumēn
ladies and gentlemen
"Ladies & gentlemen!!"

22

MC: 今年 もまた こりずに 新入 寮生ども が 入ってきた ぜえっ!!
Kotoshi mo mata korizu ni shinnyū ryōsei domo ga haitte kita zē!
this year also again not growing wiser newly entered dorm residents (subj.) came in (emph)
"This year, once again, in spite of everything, new dorm residents have moved in!!" (PL2)

Sign: 新入 寮生 よう きた の われ パーティー
Shinnyū ryōsei yō kita no ware pātii
newly-entered dorm residents well came (colloq.) you party
"Welcome new dorm residents" party

MC: 今宵 は 飲め や 唄え や の 大騒ぎぃ!!
Koyoi wa nome ya utae ya no ō-sawagii
tonight as-for drink & sing & of big uproar

朝 まで 踊ってもいい んだ ぜ BABY!! ハッハー!!
Asa made odotte mo ii n da ze bēbii Hahhā
morning until it's OK to dance (explan.) (emph.) baby (excl)
"This evening (will be) a big bash of drinking and singing!! You can dance till morning, baby!! Ha-haaa!!" (PL2)

- *korizu* is a negative form of the verb *koriru*, "learn a hard lesson (from experience)." *Korizu ni* thus means "incorrigibly/without learning from experience," jokingly suggesting that people are moving into the dorm even though they should know better.
- *shinnyū* = "newly-entered"; *ryōsei* = "dorm resident(s)"
- *domo* is a slightly unflattering suffix showing that the preceding noun is plural.
- *haitte* (*-te* form of *hairu*, "enter") + *kita* (plain past of *kuru*, "come") →"came in"
- *yō kita no, ware* = *yoku kita na, omae (tachi); yō* is a contraction of *yoku*, the adverb form of *ii/yoi*. *Ware* = "you" for persons of lower status (an archaic form and has a literary feel today).
- *koyoi* = "tonight/this evening"
- *nome ya utae ya no ō-sawagi* is an aphorism roughly equivalent to "eat, drink, and be merry." *nome* and *utae* are the plain command forms of *nomu* ("drink") and *utau* ("sing"), and the *no* shows that they modify *ō-sawagi* (lit. "big noise/uproar/ruckus)."
- *ya* is a conjunction that can mean "and/or."
- *odotte* is the *-te* form of *odoru*, "dance." *-te mo ii* means "it's all right to (verb)."

23

MC: それ では 毎年 恒例、 寮長(ボス) からの あいさつ だーッ!!
Sore de wa maitoshi kōrei bosu kara no aisatsu dā!
that with every year established custom boss from greeting is
"Now, as is our annual custom, a greeting from the dorm chief!!" (PL2)

- *sore de wa* = "well/now, then"
- the kanji provided with the word "boss" *(bosu)* would normally be read *ryōchō* (literally, "dorm superintendent/manager"). We can assume that the MC called him "boss," but the kanji conveniently shows his actual title.

24

Dorm chief: えー . . .
ē
"Uhh. . ."

Sound FX: コホン
Kohon
Cough (sound of clearing throat)

25

Dorm chief: ワシに、 変身 させろ!!
Washi ni henshin sasero
me transformation cause/allow
"Let me transform!!" (PL2)

- *washi* is a word for "I/me" used by older men.
- *henshin suru* means "transform/metamorphose." *sasero* is the abrupt command form of *saseru*, the causative ("make/let do") form of *suru*. So *henshin sasero* is literally "Cause me to metamorphose/Have me metamorphose" → "Let me metamorphose!"

うおお
出たあっ!!
今年は
仮面ノリダー
だっ!!
時代の先端
つかんでるぜ、
寮長!!
あはははは
あ、
正太君!
あ、あいつ……
あん時のー!!
!!

26

MC: 出たあっ!! 今年 は 仮面ノリダー だっ!!
Detā! *Kotoshi* *wa* *Kamen Nori-dā* *da!*
appeared this year as-for masked "rider" is
"Voila!! This year (he's) the Masked Nori-da!!" (PL2)

Voices: うおおお
Uō—
"Oooohh!"

Dorm chief: んの り だ あ あ あ あ
Nno - ri - da - a - a - a - a

MC: 時代 の 先端 つかんでる ぜ、 寮長!!
Jidai no sentan tsukande-ru ze ryōchō
era of forefront seizing (emph) dorm-chief
"You're at the cutting edge of our generation, chief!!" (PL2)

- *deta* is the plain/abrupt past form of *deru*, "come out/appear"; as an exclamation it's similar to "Here (he) is!"
- *Kamen Nori-da* is a play on *Kamen Raidā* ("Masked Rider"), a children's TV superhero of the Sixties. Here *nori* (from the verb *noru*, "mount/ride/participate (in)") means "participation," and *da* is the PL2 form of *desu*. So *nori-dā* (you can see it spelled out on his chest in later frames) could be loosely translated "(I'm) into it."
- *tsukande-(i)ru* is from *tsukamu*, "seize/grasp," so *jidai no sentan (o) tsukande-iru* is literally "grasping the vanguard of the era."

27

Voices: あ は は は は は
A ha ha ha ha ha
Miyagawa: よう やる わ
Yō yaru wa
well does (emph.)
"What a performer!" (PL2)

- *yō* literally means "well," but is used here to indicate surprise that the chief had the nerve to put on such a performance. In contemporary speech *yoku* would probably be used instead of *yō*.
- *yaru* = "do"
- *wa* is an emphatic ending, usually identified with feminine speech, but sometimes used by men (especially in Kyōto-Ōsaka dialect).

31

Miyagawa: あ、あいつ . . . あん 時 のー!!
a, aitsu *an* *toki* *no~*
th, that guy that time ('s)
"Th-that guy . . . from that time!!" (PL2)

- *aitsu* = "that guy"
- *an* is a contraction of *ano* ("that").

32

Miyuki: あ、正太君!
A Shōta-kun
"Oh, Shōta!!"

- *-kun* is used instead of *-san*, typically with the names of young males.

Computer·Corner

(continued from page 75)

that the program will only edit two documents simultaneously is a disadvantage, and at a time when virtually every word processor can read and write documents in other formats, it is disappointing that Yukara AT's only data conversion option is to and from ASCII text.

Yukara AT retails for $520. A version which can edit only a single document, has fewer line and border options, and lacks macro functions and network printing capabilities sells as AT Mini for $395. Even the full-featured Yukara AT is less expensive than EW+ (which currently sells for $695), but in my view neither of these packages offers good value for the money compared to mainstream DOS applications. If the publisher ever ports Yukara AT to Windows, my opinion might be different.

Daryl Shadrick operates a consultancy, Japan Now, Inc. (Tel: 812-335-5688; fax 812-336-8917)

ね、ね、彼
正太君と同じ
高校の出身
なんだって！
33
え!?
ふ、ふ～～～ん……
そう
34

矢崎コージです。
ヨロシクゥ！
・・・センパイ！
35
あぁ……
36

へー、正太と
同じ学校の
出身なんだ！
ひょこっ
じゃあさ、ともみって
知ってるか？
37
ああ、知ってますよ、
ともみのことなら。
同じクラス
だったから。
38

と、ともみ
だとぉ～～～!!
呼び捨てに
しやがって!!
39
あれ？
そーいえば
ともみの奴……
ふるえてぼう!!
はは
はは
あはは
はは
40

33

Miyuki: ね、ね、彼　正太君　と 同じ　高校　の　出身　なんだって!
Ne ne　kare　Shōta-kun　to　onaji　kōkō　no　shusshin　nan datte
(colloq.)　he　Shōta　as　same　high school　('s)　coming from　he said that
"Hey, listen, he says he's from the same high school as (you,) Shōta!" (PL2)

Miyagawa: え!?
E
"Huh?!"

- *ne* is used as an attention-getting exclamation (like "hey/listen/say," but with a softer tone).
- Miyuki uses Shōta's name even when addressing him directly (like "you"), a common Japanese practice.
- *nan da tte* is short for *na no da, to iimashita*, "(he) said that . . ."

34

FX: ちら
Chira　(effect of a quick glance)

Miyagawa: ふ、ふーん . . .
Fu　fu~n
"H-hmphhh . . ."

35

Yazaki: 矢崎　コージ です。ヨロシクゥ!
Yazaki　Kōji　desu　Yoroshikū
Yazaki　Kōji　am　pleased to meet you
"I'm Kōji Yazaki. Pleased to meet you." (PL3)

Yazaki: セ゚ン゚パ゚イ
Senpai
"Senior!" → **"Sir!"**

- The dots next to *senpai* add extra emphasis, suggesting a sarcastic tone.
- *yoroshiku* (the adverb form of *yoroshii*, "good") is an abbreviation of *yoroshiku o-negai shimasu*.

36

Miyagawa: あぁ . . .
Ā
"Uh huh . . ."

37

Tabatake: へー、正太　と 同じ　学校　の　出身　なん　だ!
Hē　Shōta　to　onaji　gakkō　no　shusshin　nan　da
(excl)　Shōta　as　same　school　('s)　coming from　(expl.)　is
"How about that, you're from the same school as Shōta!" (PL2)

FX: ひょこっ
Hyoko!　(effect of popping up out of nowhere)

Tabatake: じゃあさ、ともみって　知ってる　か?
Jā sa　Tomomi tte　shitte-ru　ka
in that case　as for Tomomi　know　(?)
"Then, do you know Tomomi?" (PL2)

- *ja* is a contraction of *de wa* ("then/in that case"). *sa* serves as a pause between parts of a sentence.
- *tte* functions here like the particle *o*.　• *shitte-(i)ru* is from the verb *shiru*, "know."

38

Yazaki: ああ、知ってます　よ、　ともみ　のこと　なら。
Ā　shitte-masu　yo　Tomomi　no koto　nara
yeah　(I) know　(emph.)　Tomomi　about　if (it is)
"Yeah, if you mean Tomomi, I know her." (PL3)
同じ　クラス だった から。
Onaji　kurasu　datta　kara
same　class　were　because
"(Because) we were in the same class." (PL2)

- *koto* = "matter/question," so *Tomomi no koto* is lit. "the matter of Tomomi."

39

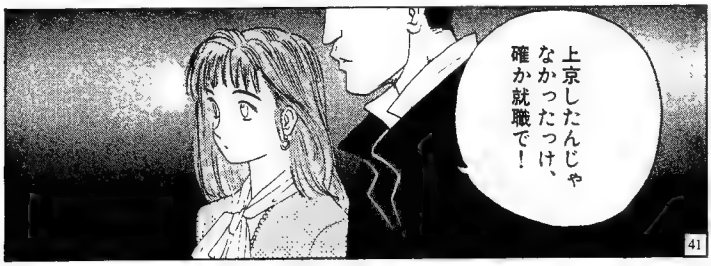
Miyagawa: と、ともみ　だとおー!!　呼び捨てにしやがって!!
To Tomomi　da to–　Yobi-sute ni shi-yagatte
T- Tomomi　(quote)　calling by name alone (derog.)
"T-Tomomi!! Even referring to her only by name!!" (PL2)

- *yobi-sute ni suru* (from *yobu*, "call," + *suteru*, "discard/throw away" + *ni suru*, "make it") refers to using someone's name without *-san, -chan, -kun*, etc. This implies a familiarity that Miyagawa finds offensive.
- *shi-yagatte* is from *suru* ("do") + *-yagaru*, a derogatory verb ending.

40

Yazaki: あれ?　そーいえば　ともみの奴 . . .
Are　Sō ieba　Tomomi no yatsu
what?　when you say that　that gal Tomomi
"Eh? Now that you mention it, (that) Tomomi . . ." (PL2)

(continued on following page)


上京したんじゃなかったっけ、確か就職で！
41

ええっ!?そうなのかよ正太！
……
42

う、うん
……
43

実はな、ともみのステディなんだぜ、こいつは！
た、田畑さん!!
44

へ――そうなんだ！
45

そういやああいつ言ってたもんな。
あたしには東京で待っててくれる彼氏がいるんだって！
46

(continued from preceding page)

Dorm chief: ふぇすてぼう!!
Fesutebō
"Festival!!"

Voices: はは ははは は あ はは はは はは
Ha ha ha ha ha ha A ha ha ha ha ha

- *sō ieba* = "if (you/I) say so" (*ieba* is the conditional form of *iu*, "say").
- *yatsu* usually means "guy." Its use here, referring to a girl, suggests casual familiarity.

41

Yazaki: 上京した んじゃなかった っけ、確か 就職 で!
jōkyō shita n ja nakatta kke tashika shūshoku de
went to the capital was it not that (?) sure/certain employment for
"moved to the capital, didn't she, to take a job if I'm not mistaken!" (PL2)

- *jōkyō shita* is the plain past form of *jōkyō suru*, literally "go up to the capital (i.e. Tōkyō)."
- *n ja nakatta kke* is a similar to *no de wa nakatta ka* ("was it not the case that . . ."). *Nakatta* is the past form of nai ("is not"), and *kke* is a colloquial variant of the question-ending *ka*, implying that the speaker is trying to recall.
- *tashika* = "if I recall/if I am correct"
- *shūshoku* = "(finding) employment"

42

Tabatake: ええっ!? そうなのか よ 正太!
ē! Sō na no ka yo Shōta
(excl.) is that so (emph.) Shōta
"Huh?! Is that right, Shōta?!" (PL2)

- *sō na no ka* is the PL2 version of *sō desu ka* ("is that so?"), rather than *sō da ka*.

43

Miyagawa: う、うん...
U un
"Uh, yeah . . ."

44

Tabatake: 実は な、 ともみ の ステディ なん だ ぜ、 こいつ は!
Jitsu wa na Tomomi no sutedi nan da ze koitsu wa
in fact (emph.) Tomomi ('s) steady (explan.) is (emph.) this guy (subj.)
"Actually, y'know, he's Tomomi's steady, this guy is!" (PL2)

Miyagawa: た、田畑さん!!
Ta, Tabatake-san
"Ta-, Tabatake!"

- *jitsu* = "truth/reality" • *na* provides an emphatic pause in mid-sentence.

45

Yazaki: へー そうなんだ!
Hē sō nan da
(excl.) that's right
"Really? That's right!" (PL2)

- *hē* is used like "Oh, really/I'll be darned."

46

Yazaki: そういやあ あいつ 言ってた もんな。
Sō iyā aitsu itte-ta mon na
when you say she was saying (emph.)

あたし には 東京 で 待っててくれる 彼氏 が いる んだ って!
Atashi ni wa Tōkyō de matte-te kureru kare-shi ga iru n da tte
me for Tokyo in waiting (for me) boyfriend (subj.) there's (expl.) (quote)
"Now that you mention it, she *was* saying (something to that effect). 'I have a boyfriend waiting for me in Tokyo,' she said!" (PL2)

- *sō iyā* is a variant of *sō ieba*, "if (you) say so/now that (you) mention it."
- *itte-(i)ta* is from the verb *iu* ("say").
- *mon* is a contraction of *mono*, literally "thing," an ending used to describe a situation.
- *atashi* is a feminine word for "I/me."
- *matte-(i)te* is from *matsu*, "wait." When *kureru* ("give") follows the *-te* form of another verb, it indicates an action done on the speaker's behalf by someone else: "wait for me."
- *kare-shi*, which adds the formal suffix *-shi* ("Mr.") to *kare* ("he/him"), usually means "boyfriend/beau."
- *iru* is the verb "be/exist" for living things.

……
カラン
47
……ア
48
み、
みゆきさん!!
49
16
どぅえ!!
みゆきさぁん!!
出た――!!
寮母のラッコ男
だ――ッ!!
らっこ
らっこぉ
あれ? オレなんか まずいこと 言った?
?
?
?
行け
行けぇ!!
いいぞぉ!!
あはは!!
50

47

Sound FX: カラン
Karan
(sound of ice cubes clinking)

48

FX: ス...
Su
(effect of sudden motion → leaving quickly)

49

Miyagawa: み、みゆきさん!!
Mi Miyuki-san
"Mi-, Miyuki!"

50

FX: どうえい
Dōei
(effect of striking a pose — a reaction to the appearance of the sea otter)

Voice: 行け 行けぇ!!
Ike ikē
"Go, go!!" (PL2)

Miyagawa: みゆきさぁん!!
Miyuki-sān
"Miyuki!!"

Yazaki: あれ? オレ なんか まずい こと 言った?
Are Ore nan ka mazui koto itta
huh? I something bad thing said
"Huh? Did I say something wrong?" (PL2)

MC: 出たー!! 寮母 の ラッコ 男 だーっ!!
Deta~ Ryōbo no rakko otoko da~!
appeared dorm mother ('s) sea otter man it is
"Voila!! It's the dorm mother's (impersonation of) Sea Otter Man!!" (PL2)

Dorm Mother: らっこ らっこお
Rakko rakkō
"Sea otter, sea otter!"

Voice: いいぞお!!
Ii zō
"That's great!!" (PL2)

Voice: あ は は!!
A ha ha

- In this parody of superhero dramatics, *dōei* shows the reaction of Kamen Nori-dā when confronted with Sea Otter Man.
- *ike* is an abrupt command form of *iku*, "go."
- *ore* is an informal/abrupt masculine word for "I/me."
- *mazui* = "unwise/awkward/improper"; *koto* ("thing") would normally be followed by the particle *o*.
- *ryōbo* = lit. "dorm mother"
- *rakko* = "sea otter"; *otoko* = "boy/man"
- *ii zo* = *ii* ("good") + emphatic *zo*

And so the rivalry between Miyagawa and Yazaki intensifies. They go through the rather predictable stages of fighting and eventually becoming friends, but five volumes later, neither one has "won" Miyuki.

Women in Print

Recent titles by and about Japan's "hidden asset"

Non-Fiction:

A Half Step Behind: Japanese Women Today, Jane Condon. Rutland, VT: Charles E. Tuttle, 1992. 320 pages, $12.95 (paperback).
A series of interviews with a variety of Japanese women about their lives, opinions, and changing roles.

Urban Japanese Housewives, Anne E. Imamura. Honolulu: University of Hawaii Press, 1987. 193 pages, $18.00 (hardcover).
A study of Tokyo housewives incorporating interviews, stories and data to illustrate the stages of a housewife's career and the variations brought by individual preference.

The White Plum: A Biography of Ume Tsuda, Yoshiko Furuki. New York: Weatherhill, 1991. 280 pages, $24.95 (hardcover).
The life of a Japanese woman who went to the United States in 1871 to learn "modern ways" and returned to become a pioneer in the field of higher education and the founder of Japan's Tsuda College for Women.

Women in the Japanese Workplace, Mary Saso. London: Hilary Shipman, 1990. 289 pages, $22.50 (paperback), $45.00 (clothbound).
The experiences of women working under Japanese management in Japan, the United Kingdom, and Ireland, considering such aspects as opportunities for mothers, maternity leave and day care, women's reasons for working, and a survey of life "on the shop floor."

Fiction:

Woman Running in the Mountains, Yūko Tsushima, translated by Geraldine Harcourt. New York: Pantheon Books, 1991. 275 pages, $22.00 (hardcover).
The story of Takiko, a young unmarried office worker, who becomes pregnant and decides to keep her baby despite the disapproval of her family and the hardships posed by a society in which fewer than one percent of the children are born out of wedlock. (The Japanese original is titled *Yama o Hashiru Onna*, and is published by Kōdansha, Ltd.)

Japanese Women Writers: Twentieth Century Short Fiction, translated and edited by Noriko Mizuta Lippit and Kyoko Iriye Selden. Armonk, NY: M.E. Sharpe, 1991. 285 pages, $14.95 (paperback), $39.95 (hardcover).
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Handbook of Japanese Popular Culture

Richard Gid Powers and Katō Hidetoshi, eds.
Westport, Conn.: Greenwood Press, 1989.
368 pages, $65.00 (hardback).

If MANGAJIN subscription has any drawback for the reader, it is that each new issue strains bookshelves already full to overflowing, prompting monthly anguish over what might be tossed out in order to accommodate the new arrival. Such readers should brace themselves for further anguish: *Handbook of Japanese Popular Culture* represents a veritable bookcase-buster for scholars and amateur Japanophiles alike.

Handbook of Japanese Popular Culture contains eleven sections examining Japanese urban life, architecture, new religions, *manzai* and *rakugo*, film, television, sports, music, *manga*, science fiction, and mystery literature. Despite the intrinsic interest and high entertainment potential of these topics, this book is no 11 PM show in literary drag — it is occasionally dull, often stylistically turgid, and deadly serious. But the value of the book lies elsewhere, in its rich assemblage of facts and source material on a wide range of phenomena that have hitherto received insufficient attention in the West.

That they have been the subjects of adequate attention in Japan is open to question. Katō Hidetoshi states that within Japanese academic tradition, "a study of street life, baseball, bars or bonsai would be evaluated highly if its basic methodology were well established and persuasive" (p. *xvii*); that "in Japanese society intellectual snobbery is almost nil" (p. 315). How then to explain the frustration voiced by many authors over the lack of material pertaining to their topics? Keiko McDonald laments that "Japanese popular film has not been given the critical attention it deserves," in part because Japanese scholars ". . . persist in the belief that popular works are not a fit subject for the serious students of their country's achievements in cinema" (p. 98). Another complains that "there is a lack of scholary research on mystery literature in Japan" (p. 286). It seems that Katō's comments notwithstanding, distinctions between "pure" culture and "mass" culture are alive and well in modern Japan. No wonder the general editor, non-Japanologist that he is, sat on the manuscript for four years before finally sending it out to print: he was probably trying to puzzle out the unique form of Japanese logic by which the contradiction made sense.

The essays themselves are of somewhat uneven quality and consistency. Each author interprets differently the mandate to provide an overview, historical survey, discussion of reference materials and research collections on a topic. Theodore Bestor's contribution, "Lifestyles and Popular Culture in Urban Japan," emerges as a beautifully written comprehensive bibliographic essay, while Kazuo Yoshida's "Japanese Mystery Literature" is little more than a catalog of major whodunit authors and titles. Don't bother with the article on architecture — not only is it far too brief to be of any use, but the author's bias allows him no room for either objective description or insight.

The best articles manage both to illuminate their topics and to raise theoretical issues that could be easily applied to modern Japanese popular culture as a whole. In William May's engaging study of sports, for example, we read of the resounding 1896 defeat of the American Yokohama Athletic Club baseball team by the Japanese First Higher School team which ignited a new Japanese sense of national pride, as well as of Tada Michatarō's theory that Japanese forms of relaxation involve "being" as opposed to the Western "doing." Similarly, Bruce Stronach offers a detailed history of television broadcasting, proceeds to thumbnail sketches of the most popular genres, then suggests that the Japanese emphasis on stock formulae in programming leads the viewer to use the medium for relaxation and, indeed, meditation.

Happily, all authors supply generous bibliographies, their value only marginally compromised by the aforementioned lag between submission and publication. The article on science fiction goes even further, providing such arcane but oddly compelling addenda as complete lists of dates, chairs, locations and attendance figures for the last 25 years of National Science Fiction Conventions and the winners of the Seiunshō SF Awards, 1971-80. The meticulously compiled 26-page index allows for easy reference to everything from Abe Kōbō to *Zusetsu Nihon Budō Jiten* (an illustrated dictionary of Japanese martial arts).

Given this kind of strength, it is unfortunate that the volume did not widen its scope to include consideration of such uniquely Japanese phenomena as *mizu shōbai*, electronic entertainment, or the cult of food, but doubtless it will act as inspiration for future studies along those very lines. *Handbook of Japanese Popular Culture* is an essential sourcebook, and if you can afford the book itself, you can afford to go ahead and invest in another bookcase — to accommodate all the other fascinating leads you'll discover in its pages.

Contents of the Handbook

- Lifestyles and Popular Culture in Urban Japan
- Popular Architecture
- Japanese New Religions
- Popular Performing Arts: *Manzai* and *Rakugo*
- Popular Film
- Japanese Television
- Sports
- Popular Music
- Japanese Comics
- Science Fiction
- Japanese Mystery Literature
- Japanese Popular Culture Reconsidered

Ginny Skord is a professor of Japanese language and literature, and a regular contributor to MANGAJIN.

(continued from page 5)

Japanese look "blonde." Fans know better, of course; they know the hair is really meant to be "black," even when rendered "white." It is in girls' and women's comics, where the adoption of "Western" ideals of beauty has been much more thorough, that readers have adjusted to much more mind-boggling changes in self-image. Not only are Japanese females depicted like leggy New York fashion models; on color covers of magazines, sometimes they are rendered with clearly "blonde" hair and clearly "blue" eyes.

In the early Eighties I commented on this phenomenon to Satonaka Machiko, a popular girls' comic artist. She noted that Japan has always been attracted to what it perceives as more advanced cultures than its own, and that in the Heian Period the Korean face was actually regarded as the ideal, particularly around the capital. Adoption of the Caucasian model of beauty, she suggested, may also simply have been a case of the grass appearing greener on the other side of the fence.

Ten years later, while the "Western" look still is very popular, there is a growing "realism," especially in manga for adult women. Perhaps inspired by superstar Otomo Katsuhiro, who initially shocked readers by drawing Japanese people with a distinctly "Asian" look, many women artists such as Akimi Yoshida now draw smaller eyes and more "Japanese" looking faces. And at the same time, in what is certainly a case of historical irony, if not a case of self-transformation through visualization, the proportions and even the facial structure of young Japanese have come much closer to the "Western" ideal, largely as a result of improved diet and different lifestyles.

When queried on the Japanese self-image in manga, many artists and readers like to assert that they have little "racial consciousness." While this is open to debate, it is true that Japanese people have shown a remarkable flexibility in depicting themselves. Long before punk fashions influenced the art world, in color manga Japanese characters were sometimes drawn not only with "blonde" hair, but blue, pink, and even green hair.

And it is also true that the "Westernized" or "internationalized" self-image in Japanese characters has provided both the manga and animation industries with a distinct advantage in exports, and provided for easier acceptance in the United States and Europe. Many young American fans of Japanese TV shows such as *Astro Boy* in the Sixties, or *Robotech* in the Eighties, never even realized that some of their favorite characters were actually Japanese.

Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* and *Inside the Robot Kingdom* (both by Kodansha International), and has translated such works as the *Gundam* series (Del Rey Books), and Tezuka Osamu's manga version of *Crime and Punishment* (Japan Times).

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New for the PC

Yukara AT

Japanese Word Processing Software

reviewed by
Daryl Shadrick

Recently I received a review copy of Yukara AT, a Japanese word processor by Kureo R&D, Ltd., for IBM AT, IBM PS/2, IBM PS/1 and true compatibles. Yukara AT brings full-featured Japanese-language word processing to ordinary IBM compatibles, once the exclusive domain of EW+. For users committed to the PC hardware platform, Yukara AT provides an alternative that will appeal to some.

The minimum hardware requirement to run Yukara AT is 512KB of main memory plus 3.5 MB of hard disk space and an EA or VGA video controller. As is the case with most any package that relies on software fonts, much of that hard disk space is consumed by font files. If extended or expanded memory is available, the program will automatically load the fonts into upper memory, which speeds up character access and conversion considerably. The publisher's brochure claims that Yukara AT will also work with DOS/V and AX computers, in which case it uses the system-level fonts rather than its own custom fonts.

I installed and tested Yukara AT on an AT clone with a 20 MHz 80386 processor, a VGA monitor, and a 120 MB hard disk running MS-DOS 5.0. The publisher's literature says it will work with any version of DOS from 3.0 on up. The literature makes no claim regarding minimum CPU requirement, so in theory it should run even on an 8088 processor as long as EGA or VGA graphics and enough hard disk space are available. I would guess, however, that performance would be unacceptably slow on the oldest-generation PCs.

Yukara AT assigns program operations to function keys in much the same manner as WordPerfect for DOS. Since function key assignments are inherently arbitrary, learning the correct keystrokes takes time at first. The default Japanese input method is rōmaji to hiragana to kanji conversion. The standard keyboard on the AT clone I used worked fine, so I would expect no keyboard-related problems. Yukara AT supports both *zenkaku* and *hankaku* characters as well as *kuten* code input. It has a learning mode that remembers the user's selection patterns, and the conversion dictionary is customizable. Conversion is fast and reasonably efficient, allowing that, as packaged, no conversion dictionary always gives a user his or her first preference. The screen fonts are large and easy to read. Test documents I printed using the LaserJet driver on a QMS PS-410 printer produced DTP quality 12-point output. Other point sizes, especially larger sizes, had some jagged edges, suggesting that the driver is optimized for that size font.

Yukara AT offers line, box, border, and special character features that make it possible to create boxed text, tables, shaded text, and bulleted or numbered items in business documents. Other noteworthy features include an undo function, facing page print option, vertical printing (*tategaki*), mail-merge, and function and text macros. Furigana, subscript and superscript are implemented via character sizing and line spacing options.

The documentation is reasonably complete and is fully indexed. However, the manual fails to mention the existence of a "pop to DOS" feature allowing the user to execute operating system level commands without quitting the application. In addition, the publisher's brochure claims that Yukara AT runs under the DOS switch mode of MS Windows 3.0, but this is nowhere mentioned in the manual. The package also includes a condensed English-language version of the manual, although knowledge of Japanese is a realistic prerequisite to using Yukara AT. The publisher provides a plastic function key guide to assist data entry operators, as well as as helpful instructional video.

Unfortunately, no command line DOS word processor can match well-designed graphic user interface (GUI) word processors for learnability and general ease of use. In perhaps another year we probably will have a Japanese-capable version of MS Windows for AT and PS/2 compatibles, but for now the Macintosh offers a wider selection of Japanese word processors with better user interfaces and superior font manipulation and printout options. I hope Yukara AT and other DOS word processors will someday be ported to Windows for that very reason.

Another drawback of Yukara AT in relation to the North American market is the fact that it is essentially a monolingual Japanese word processor. While it is possible to type in English as *hankaku* rōmaji (which is exportable as ASCII text), there is no English word wrap or any other form of support for roman alphabet text processing. Therefore, I cannot recommend Yukara AT for any multilingual business setting where users are creating and printing documents in multiple languages, or sometimes multilingual documents. These users should be using Script Manager compatible word processors on the Macintosh, at least until Windows gets up to speed in terms of double-byte character support.

The software protection scheme does not allow the user to install, back up or install from backup more than once. This is unfortunate because it means that any user of Yukara AT must have a reliable hard disk that is backed up religiously. The fact

(continued on page 65)

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American gentleman, 41, professional, warm, intelligent with beautiful daughter, 4, seeks friendship with warm, attractive, Japanese female. Letter, photo, Christopher, 1705 Octavia St., #303, San Fran., CA 94109-4363

American, M, 27, (Prof. computer artist, cartoonist) fond of Japanese culture/art looking for pen or pencil drawing pals M/F in Japan, Will Anthony, P.O. Box 4223, Sunland, CA 91040-4223.

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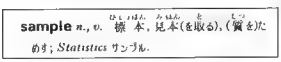

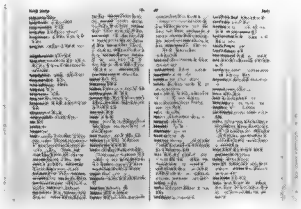

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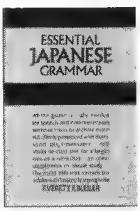

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あいまいな	*aimai-na*	vague/ambiguous
あいさつ	*aisatsu*	greeting
赤字	*akaji*	red letters → "red ink"
安心する	*anshin suru*	feel relieved
洗う	*arau*	wash
頭	*atama*	head
暖かい	*atatakai*	warm
場所	*basho*	place
坊主	*bōzu*	Buddhist priest/monk
小さい	*chiisai*	small/little
近い	*chikai*	near
-中	*-chū*	during/in progress
注文	*chūmon*	request/order
大丈夫	*daijōbu*	all right/safe
伝言板	*dengonban*	message board
えらそう	*erasō*	self-important/snobbish
不安	*fuan*	anxiety/apprehension
腹痛	*fukutsū*	stomach-ache
学者	*gakusha*	scholar
始まる	*hajimaru*	begin/start
初めて	*hajimete*	for the first time
返事	*henji*	answer/reply
変身	*henshin*	transform/metamorphose
髭	*hige*	facial hair
時代	*jidai*	era
人類	*jinrui*	humanity/human race
実	*jitsu*	truth/reality
上映	*jōei*	showing (of a movie)
上京する	*jōkyō suru*	go "up" to Tōkyō
-界	*-kai*	the world of ~
髪	*kami*	hair (on a person's head)
彼女	*kanojo*	she/her/girlfriend
彼氏	*kare-shi*	boyfriend
かたい	*katai*	hard/stiff/formal
勝手に	*katte ni*	selfishly/willfully
変わる	*kawaru*	change/switch (*v*)
かゆい	*kayui*	itchy
計画	*keikaku*	plan
消す	*kesu*	erase
聞く	*kiku*	ask
期末試験	*kimatsu shiken*	final exam
近所	*kinjo*	neighborhood
切る	*kiru*	cut (*v*)
気づく	*kizuku*	realize/notice
高校	*kōkō*	high school
今度	*kondo*	this time/soon/recently
恒例	*kōrei*	established custom
懲りる	*koriru*	learn a (bitter) lesson
今宵	*koyoi*	tonight (literary)
苦しい	*kurushii*	painful/arduous
毎年	*maitoshi*	every year
任せる	*makaseru*	entrust (someone) with
待つ	*matsu*	wait (*v*)
まずい	*mazui*	bad/unwise/awkward
綿密な	*menmitsu-na*	detailed
耳	*mimi*	ear(s)
みんな	*minna*	everyone/all
店	*mise*	shop/establishment
昔	*mukashi*	long ago
投げる	*nageru*	throw (*v*)
寝言を言う	*negoto o iu*	talk in one's sleep
似ている	*nite-iru*	look like/resemble
踊る	*odoru*	dance
屋上	*okujō*	roof
お客様	*o-kyaku-sama*	guest/customer (*hon.*)
同じ	*onaji*	same
愚かな	*oroka-na*	foolish/silly/stupid
幼い	*osanai*	childish/young
大騒ぎ	*ō-sawagi*	big noise/uproar/ruckus
理容師	*riyōshi*	barber
寮母	*ryōbo*	dorm mother
寮長	*ryōchō*	dorm chief
寮生	*ryōsei*	dorm residents
整理	*seiri*	straightening up/tidying up
先輩 - 後輩	*senpai - kōhai*	senior - junior
洗濯する	*sentaku suru*	wash (laundry)
先端	*sentan*	forefront/leading edge
新入	*shinnyū*	newly-entered
知っている	*shitte-iru*	know
しょうがない	*shō ga nai*	"It can't be helped"
醤油	*shōyu*	soy sauce
趣味	*shumi*	hobby/tastes/preference
就職	*shūshoku*	(finding) employment
すごい	*sugoi*	awful/extreme/incredible
すすむ	*susumu*	advance/progress
すてきな	*suteki-na*	wonderful
足りる	*tariru*	be sufficient/have enough
確か	*tashika*	If I recall/If I am correct
時	*toki*	time/time when
つかむ	*tsukamu*	seize/grasp
疲れる	*tsukareru*	become tired
動く	*ugoku*	move (*v*)
運転手	*untenshu*	driver/chauffeur
うそ	*uso*	lie(s)
わるい	*warui*	bad/poor
野球部	*yakyū-bu*	baseball team
優しい	*yasashii*	kind/gentle
よろしい	*yoroshii*	good/fine (*formal*)
雪だるま	*yuki-daruma*	snowman
全部	*zenbu*	all/entirety

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

Businessman: *Na, naniii!?*
"Wha, whaat!?"

Masaka.... !
"It can't be....!"

Sound FX: *GAAAN*
(sound of shock or realization)

GUWA
(exagerated sound that represents a lot of sudden motion)

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